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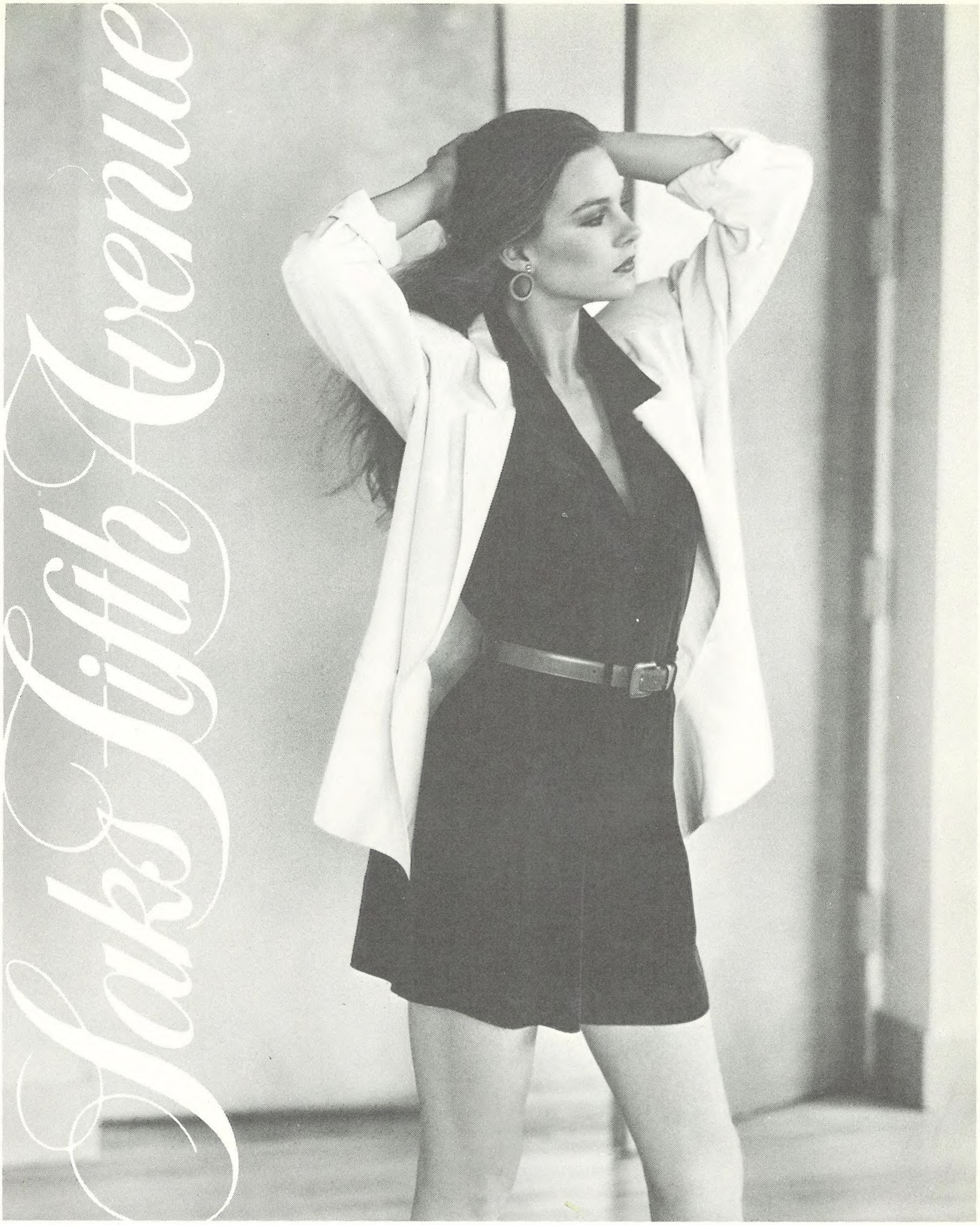

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helyett

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VOGUE®

january

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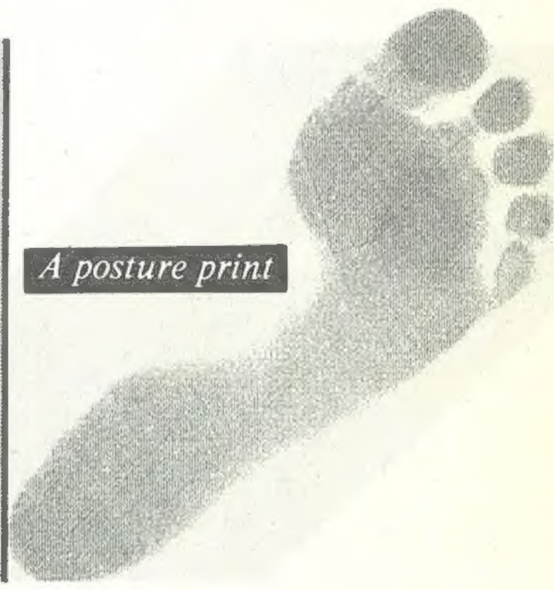

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Vogue (Incorporating Vanity Fair) ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Fred C. Thormann, Secretary-Treasurer. Controlled circulation postage paid at New York, NY, at Nashville IL, and at Effingham, IL. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $18 for one year; $34 for two years. In Canada, $21 for one year, $40 for two years. Elsewhere, $25 for one year, payable in advance. Single copies in U.S. and Canada, $2. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80323. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 171, NO. 1, WHOLE NO. 3186. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder, CO 80323.

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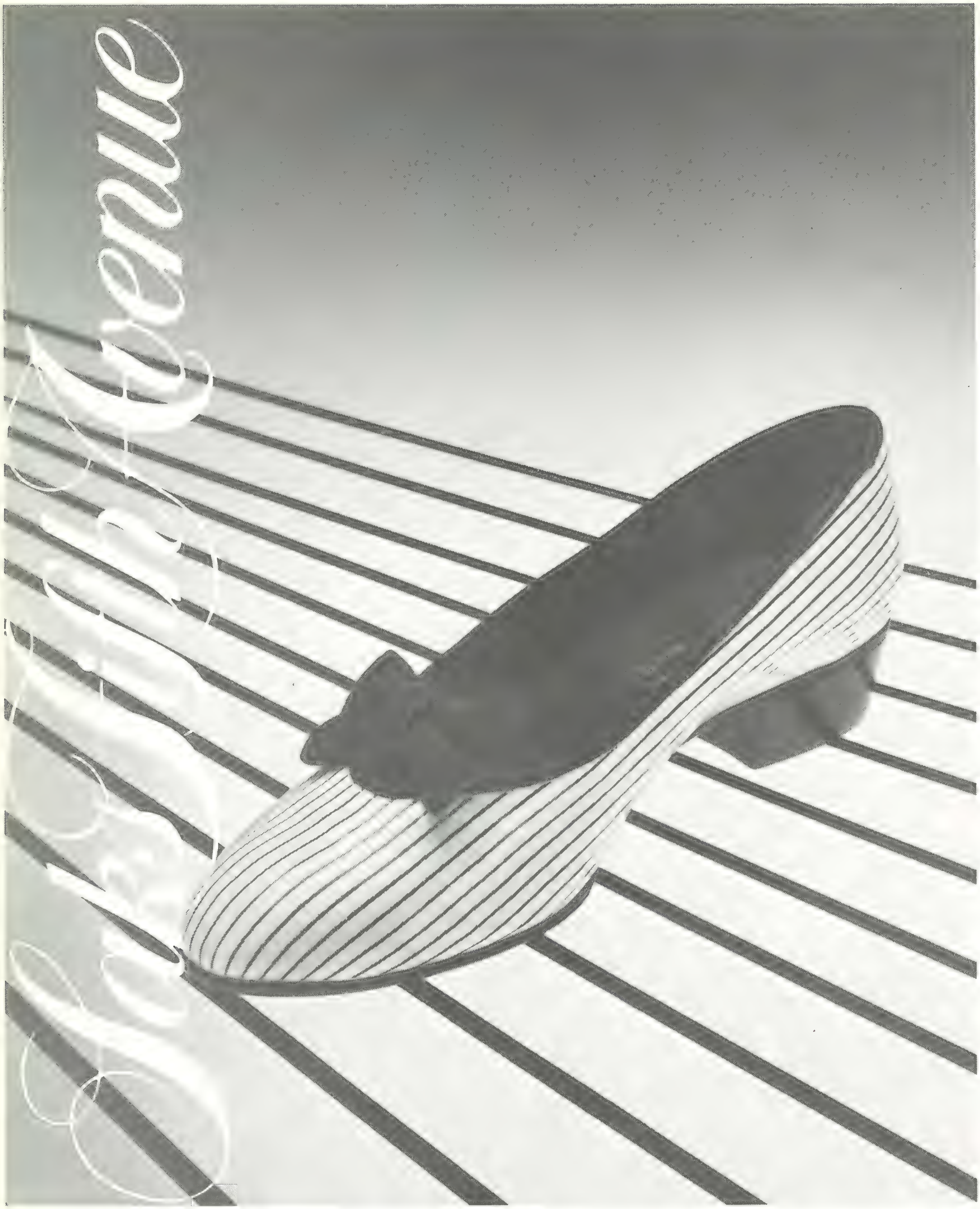

All Fine and Luster—The Impact Of Stripes!—From Geoffrey Beene.

This year, the shoes you'll be seeing everywhere—with everything from day dresses to the most elegant evening wear—will be wonderful flats. And here, Geoffrey Beene gives us a sensational glimpse at just how marvelous—how dramatic!—they can be, resplendent in stripes, they're quite simply one of the most eye-catching pair of shoes we've seen! In either white patent leather with black stripes or navy blue patent leather with white stripes. Both with a grosgrain bow and piping; $132 the pair. In the Designer Shoe Salon—where we are all the things you are.

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Lillie Rubin

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FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 Munchen 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd.
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Your Letters

Fashions on a fifteen-year-old
My friends and I (all attractive women of around thirty) love fashion and enjoy seeing it in the glamorous editorial environment that has made Vogue the established magazine it is. We do not, however, like seeing these fashions on fifteen-year-old girls.

Readers want to be inspired by fashion, even if they have no intention of buying the $2000 St. Laurent number modeled. Showing these garments on a baby-faced model who looks as though she's run amok in her mother's closet is only laughable.

Laughable and insulting. I know you'd never present an editorial layout that shows women being degraded by men . . . that would be deemed sexist. But featuring fifteen-year-olds such as Brooke Shields (October 1980) and Nastassia Kinski [*Editor's note:* Kinski is nineteen] seems to smack of ageism. The median age for women in America is thirty-one, my age precisely. Your service pieces nicely meet our needs and are very informative. Why isn't the rest of your magazine saying what we women need to hear: It's ok to be grown-up and to look it.

There's nothing more ridiculous than seeing the menopausal male/young chickie couple . . . except viewing the overgrown baby colts who model in Vogue. Joyce Snyder
New York NY

I am sick of Brooke Shields. I'm sick of seeing her on the cover and inside the issues of Vogue.

I don't want to see a fifteen-year-old dressed in her mother's clothes, wearing her mother's makeup. She belongs in *Seventeen* or *Glamour*, not in Vogue again and again. . . .

Leslie Dodge-Jensen
Glen Cove NY

Classiest actress
Many thanks for the article on Sigourney Weaver (October 1980). In my opinion, she is perhaps the classiest *(Continued on page 67)*

Play a two-part harmony in swimwear from the Christian Dior collection.

CHRIS VON WANGENHEIM

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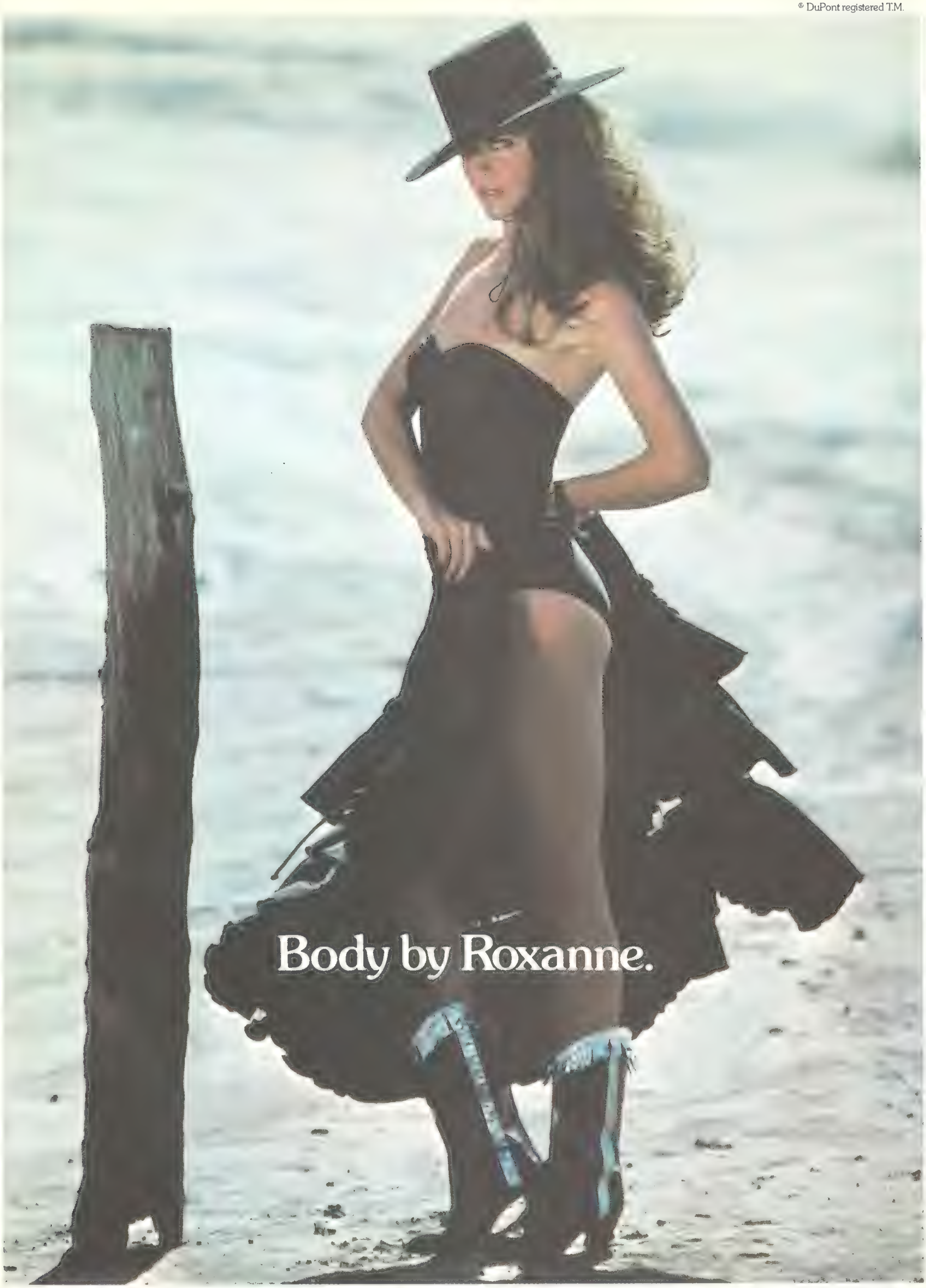

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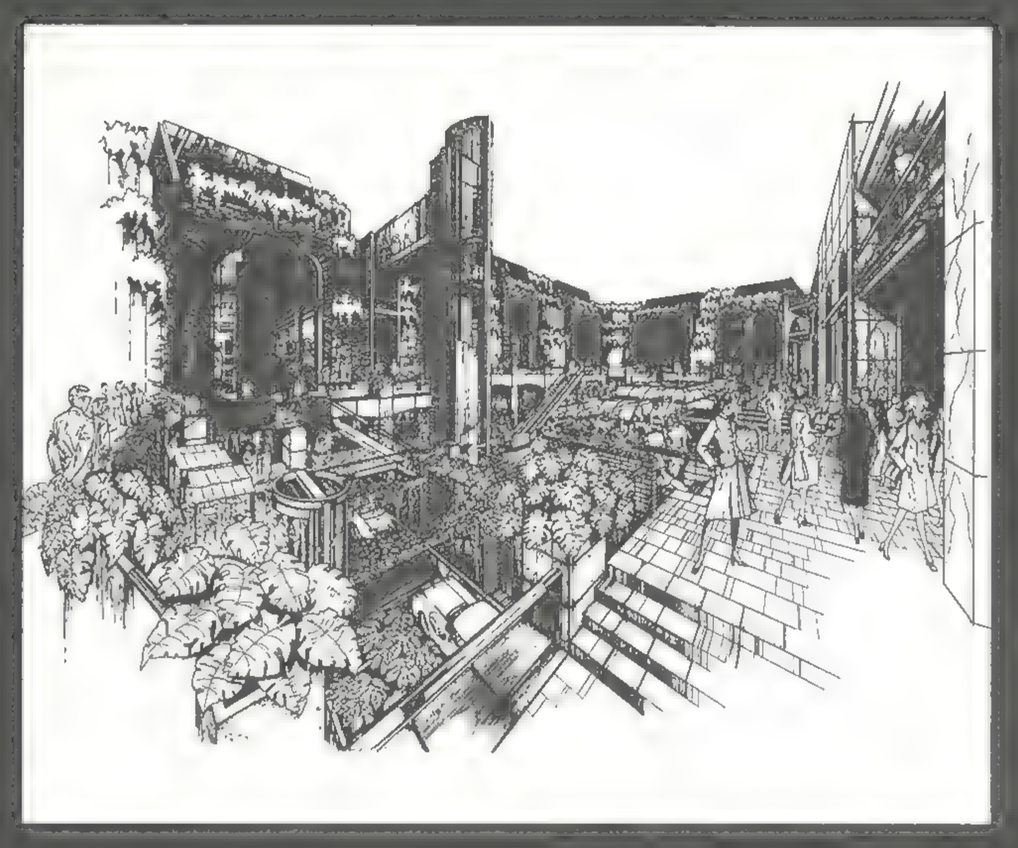

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WHAT'S NEWS, WHAT'S COMING

Star-struck music . . . literary escape artist . . . TV messiahs . . . antiques fair of fairs

movies

BY REX REED

The Mirror Crack'd
Starring Angela Lansbury, Elizabeth Taylor, Tony Curtis, Kim Novak, Rock Hudson, Edward Fox; directed by Guy Hamilton

Angela Lansbury was so good in *Death on the Nile* that the producers decided to reward her with an Agatha Christie vehicle of her own, the role of Miss Marple, the septuagenarian sleuth from the pastoral English village of St. Mary Mead who solves murders most foul while pruning her roses. Miss Lansbury is up to the challenge, even if the movie isn't always up to her standards.

The crimes in *The Mirror Crack'd* begin when a Hollywood film company invades Miss Marple's tranquil village in 1953—Coronation Year, if you know your British history—to shoot a flashy version of *Mary Queen of Scots.* During the welcoming party, a local girl dies from a cyanide daiquiri, and the star (Elizabeth Taylor) fears it was meant for her. When the star's loyal secretary (Geraldine Chaplin) gets prussic acid in her nose spray, hysteria ensues; it's clearly a job for Miss Marple.

Novak (left) and Taylor (right) are royal rivals; Hudson's the man in the middle, in new mystery movie "The Mirror Crack'd"

Rock Hudson, reunited with Taylor for the first time since *Giant,* plays her director-husband. Tony Curtis is the slimy producer, married to the star's lethal enemy, Kim Novak. They're all fine, but the trouble with this movie is that poor Miss Marple is not allowed the luxury of following clues; and the audience is denied the pleasure of watching her question the glamourous suspects. Worse still, she suffers the indignity of being laid up in bed from the opening scene on with a sprained ankle. Meanwhile, the juicy stuff goes to her stuffy, boring nephew, a Scotland Yard inspector played woodenly by Edward Fox. If this is a Miss Marple movie, who needs a surrogate sleuth to do her work and have all the fun while she stays home with her knitting? This is a big mistake on the part of the filmmakers and it weakens their movie.

Without the slightest attempt to imitate the late Margaret Rutherford, Miss Lansbury creates a wise, starchy, twinkle-eyed Jane Marple of her very own who is every bit as endearing as the original. Sublimating her own age and attractiveness, she's letter perfect, right down to the last varicose vein; but there isn't enough of her to satisfy either Miss Lansbury's fans or Miss Marple's fans. The way she's been maneuvered around on the sidelines of the action is a crime no detective can solve.

Taylor and Novak get the flamboyant roles as arch rivals in the movie-within-the-movie, and it's great fun watching them go at each other like yowling cheetahs; but they get all of the best bitchy dialogue, while Miss Marple doesn't get one scene with either of them.

As for good old murder-mystery thrills, there aren't any. If anything creaks, it's not the doors of the inner sanctum, it's the direction of Guy *(Diamonds Are Forever)* Hamilton. This is a slow, soft little film with an annoying lack of pace. Miss Marple does finally identify the killer, but by that time it's not much of a surprise. The question at the end is not "Whodunit?" but "Who cares?"

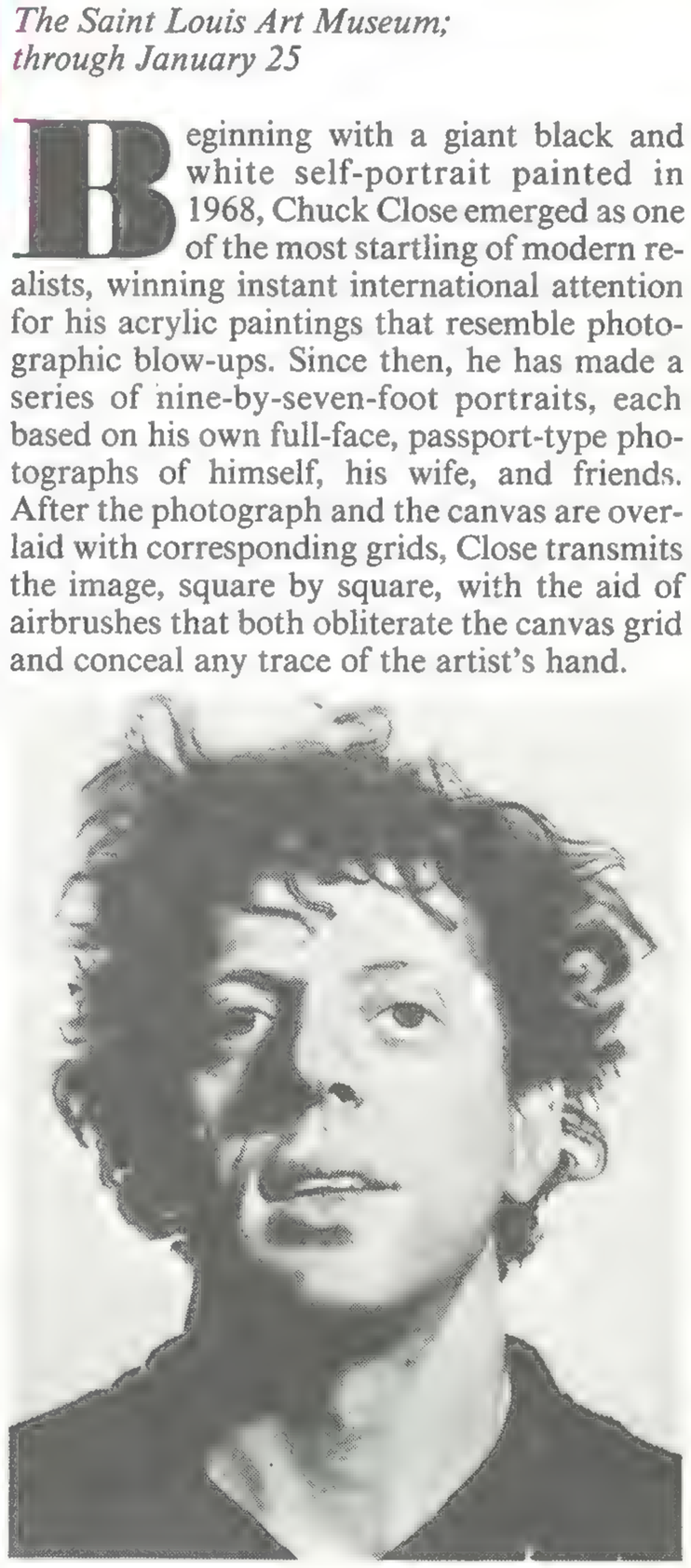
When Novak looks in the mirror, rips off her wig, and yells "Comb it out—you might find Amelia Earhart," or when Liz stares into her mirror and says, "Bags, bags, go away—come right back on Doris Day!" you don't have to ask who steals the movie or why the mirror cracked.

art

BY DAVID BOURDON

Chuck Close: Portraits
The Saint Louis Art Museum; through January 25

Beginning with a giant black and white self-portrait painted in 1968, Chuck Close emerged as one of the most startling of modern realists, winning instant international attention for his acrylic paintings that resemble photographic blow-ups. Since then, he has made a series of nine-by-seven-foot portraits, each based on his own full-face, passport-type photographs of himself, his wife, and friends. After the photograph and the canvas are overlaid with corresponding grids, Close transmits the image, square by square, with the aid of airbrushes that both obliterate the canvas grid and conceal any trace of the artist's hand.



Colossal Close-up: Chuck Close's 9-by-7-foot portrait, "Phil"—provocative, startling

The colossal heads, in black and white and in color, are awesome—at least on first view. They seem incredibly sharp-focused, offering a plethora of information. The inexpressive faces are transformed into maps of unfamiliar terrain, with pores turning into craters, blood vessels into streams, hairs into steel cables.

Most of Close's colossal portraits are included in this exhibition. The show contains approximately sixty-five works, virtually all of Close's oeuvre of the past twelve years.

There is no denying that Close is a virtuoso craftsman whose tour-de-force paintings merit the gee-whiz response they generally receive. But the portraits seldom reward sustained and repeated viewings. Though I would like to admire the artist's shrewd calculations and laborious efforts, the paintings seem oppressively lifeless. It is even arguable whether they are portraits at all, since the artist makes no attempt to define the sitters' characters. The faces are, in effect, mere pretexts for experiments with various types of mark-making.

However, Close's works on paper are another matter entirely, being conceptually more provocative and pictorially more engaging. Employing the same photographic sources, he recycles the images in varied media and a number of techniques—pastels, watercolors,

("What's News" continued on page 30)

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WHAT'S NEWS, WHAT'S COMING

etchings. Also, he often leaves the grid visible to emphasize the artificiality of his photographic transformations. The presence of the grid as a compositional format allies his work to that of Minimalists such as Sol LeWitt and Agnes Martin rather than the Photo-Realists with whom he is sometimes misleadingly linked.

In 1978, Close took up an image-making technique that is unusually personal for him: fingerprints. He made a witty series of portraits by simply inking his index fingertip and pressing it repeatedly within his grids to create recognizable, if shadowy, images.

Close has triumphed in establishing an extreme position that enables him to make representational paintings that appeal to people who generally do not like realist painting. Ordinarily, extreme positions preclude development. But Close's recent works on paper, bearing more evidence of his touch and sensibility, indicate that the wily forty-year-old New York artist continues to elude and expand upon restrictive definitions as well as his own self-imposed limitations.

The show travels to the Museum of Contemporary Art, Chicago, and the Whitney Museum of American Art, New York.

After Daguerre: Masterworks of French Photography (1848-1900) from the Bibliothèque Nationale
The Metropolitan Museum of Art, New York; through February 15
France's national library—the Bibliothèque Nationale in Paris—contains one of the world's best and most extensive collections of nineteenth-century French photographs. This choice selection of one hundred eighty-five photographs and daguerreotypes drawn entirely from the Nationale's files, demonstrates the generally impressive, often astonishing achievements of French photographers.

Invented in France, photography was virtually monopolized, at least in the beginning, by experimenting artists. Daguerre, who perfected his daguerreotypes in the 1830s, was himself a painter who specialized in stage design. French artists hastened to exploit photography as a creative medium, employing it for such traditional themes as the nude, still life, portraiture, landscape, and architectural studies. Henri Le Secq, a one-time genre painter, won renown for his detailed views of historic architecture; while Charles Nègre, who had studied art with Ingres, became a noted photographer of genre scenes, often portraying people at their work. Even Eugene Delacroix, one of the most famous artists of his time, experimented with photography; some of his academic studies of the nude are included in the show.

The star of the show is, not surprisingly, the incomparable Nadar, who made superb portraits of many of the eminent people in Second Empire France. A colorful character, Nadar took the first balloon photograph, provided balloon postal service for beseiged Paris in 1870, and offered his studio to the Impressionists for their first group exhibition in 1874, affirming again the strong alliances between innovative French artists and photographers.

As a result of industrious, art-historical reevaluation of the nineteenth century, France's pioneering artist-photographers now emerge as important, even major figures.

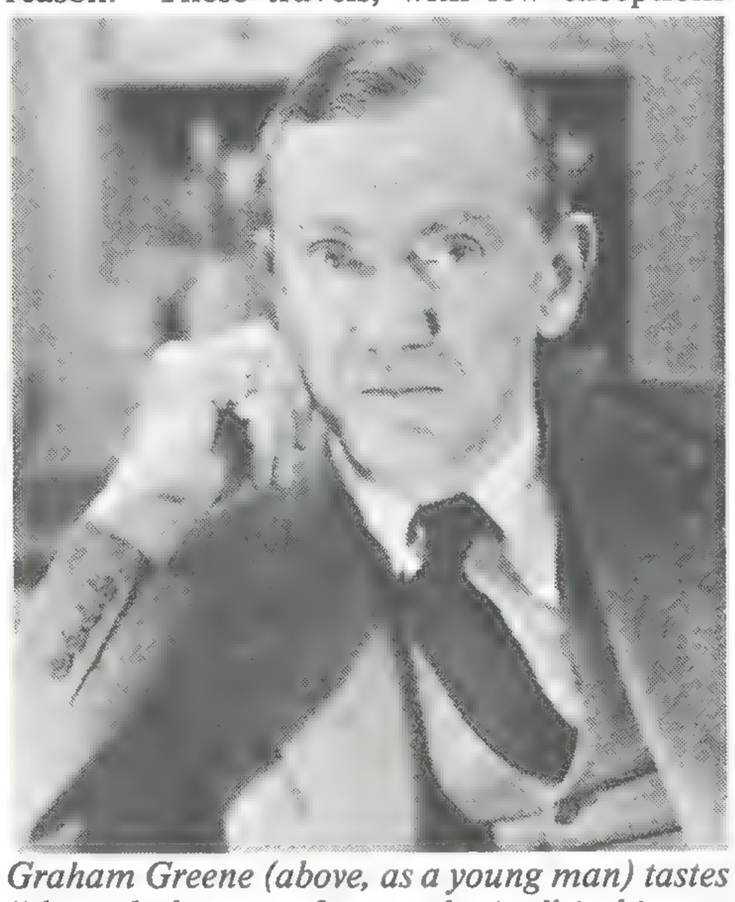
books

BY ALLENE TALMEY

Ways of Escape
By Graham Greene (Simon and Schuster)

Diverting, enlightening, and captivating, Graham Greene has written an unusual and refreshing autobiography that, he says, is not a self-portrait (portraits he leaves to his enemies and friends) but rather the pleasure, sometimes sad, of remembering. The book is unusual because, unlike many autobiographies, it is not crammed with well-known names, is not an aggrandizement of the author's life. Greene feels that people have a "copyright" on their lives, the exclusivity of which he will not violate. He also has not included those parts of a life "most beloved of columnists."

The escapes are his—mostly from boredom and depression, made through his writing and travels to some of the troubled parts of the world where he became "involved for no good reason." These travels, with few exceptions



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Graham Greene (above, as a young man) tastes "the sad pleasure of remembering" in his new autobiography, "Ways of Escape"

(Haiti, *The Comedians;* Paraguay, *Travels with My Aunt),* did not provide sources for his novels; but Greene admits that perhaps they gave an intensity to emotions, such as fear and anxiety, fuel for his imagination. In his comments about his novels, Greene recalls that more than once he was surprised when a book won acclaim.

Ways of Escape has many essays on the author's travels—to London during the Blitz, to Vienna after the War, where he accidentally discovered the sewers and the penicillin black market included in *The Third Man.* Enormously amusing are the accounts of his deportation from Puerto Rico and of the "Other," an imposter who for years went around the world in Greene's identity, causing rather special situations. Relaxing, engrossing, sometimes shocking—this book is a pleasure.

A Sentimental Education: Stories
By Joyce Carol Oates (E.P. Dutton)
Forceful, beguiling, and pungent, these six previously published stories by Joyce Carol Oates form a book of powerful and emotional human conflict. Driven by love, hate, terror, incomprehension, misunderstanding, some of the characters don't survive; and some who do

("What's News" continued on page 32)

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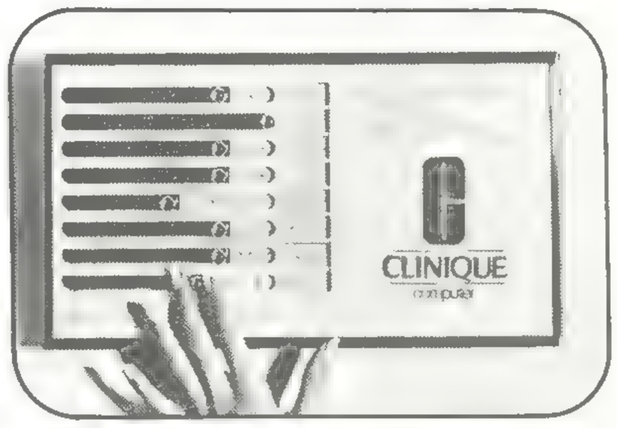

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WHAT'S NEWS, WHAT'S COMING

become their own victims. Within these characters are forces, some seen and some unrecognized, that pierce and stab into their lives.

A woman, after years of marriage, discovers by a fluke her husband's infidelity. In tedium, they divorce, and she soon marries a strange young man. The marriage begins smoothly but then begins to zig and zag: she cannot detect the undertones of his character. In another story, a husband and father, a professor, gives up everything and abandons himself, despite his family's protests, to a fate which he dimly discerns but has convinced himself he cannot master.

In the title story, a teenager is staying with his younger first cousin on a summer isle in Maine. He is complicated, she is naïve—the interaction is stunning. These are stories of deep personal involvement, somewhat evil, penetrating, and gripping.

A Pleasure in Words
By Eugene T. Maleska (Simon and Schuster)
Words, words, words—it's marvelous, this book by Eugene T. Maleska, the crossword puzzle editor of *The New York Times.* The roots, the usage of English (American) words are fascinating. Maleska does not go into diction or grammar; but his explanations of where words come from are intriguing.

There are Greek roots—for instance *kinema,* evolving into "kinetic," "kinescope"—and the Roman (Latin) roots, many ending in um, us, a—"album," "chrysanthemum," "decorum," "stylus," "virus." While teaching in a Harlem school, Maleska got his students interested in words by concentrating on their roots and the "tree" that can be grown from them. One student took the word "port" and returned to the class with a tree branch, painted silver and labeled with words from the root. Soon the classroom looked like a jungle with all the branches other students had constructed. Maleska was afraid of defoliating all the trees in Harlem.

There is a chapter on animals (sly as a fox, sick as a dog), origins of place names, an enlightening one on the construction of crossword puzzles; and there are a number of word quizzes. A wonderful adventure, not only in Maleska's own experience, but also in the world of words—a philologist's, crossworder's, and reader's delight.

tv

BY GLORIA EMERSON

Preaching politics: the gospel truth?

The emergence of a new political force, an evangelical Christian movement of deeply conservative views, has been enormously helped by the "electronic evangelists"—Protestant ministers who preach on television. Last year, many Americans were aghast to see a Bill Moyers program on the Presidential campaign that showed Dr. Bailey Smith saying to more than fifteen thousand fundamentalists who attended the Southern Baptist Convention: "God Almightly does not hear the prayers of a Jew, for how in the world can God hear the prayers of a man who says Jesus Christ is not the true messiah?" There was applause for that. (A former president of the Southern Baptist Convention, which has 13.4 million members, later in the year proclaimed there has been "a total capitulation of a segment of the evangelical movement to right-wing politics and sword-rattling jingoism.")

One of the most famous of these evangelists is certainly the Rev. Jerry Falwell of Lynchburg, Virginia. Mr. Falwell speaks for Moral Majority, which has helped organize a well-coordinated right-wing alliance with political groups to exert influence in national elections and on policy, and which played a substantial role in the election of President Reagan. When he appeared on the *Donahue* show—certainly the most intelligent and audacious "talk" show we are likely to have—I wouldn't have missed it for the world. Phil Donahue presided over a debate between Mr. Falwell and the Rev. William Sloane Coffin, remembered for his unrelenting opposition to the Vietnam war. One exchange between the two clergymen, who disagree on nearly everything except abortion, which they both oppose, bears noting:

". . . And then we're pro-American," said Mr. Falwell, "and this is where you and I would have a little war. . . . We do espouse a very superior national defense, not equal, but superior, as a deterrent against the war. I've read your writings and I know that you feel we would do well to disarm, but if I trusted my neighbors I would not lock my door at night. But I do lock my door at night and I

("What's News" continued on page 36)

where to eat now

Algonquin breakfast

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Breakfast time and the early morning Manhattan streets are a winter welter. What a joy to get through them to a cozy, cozening, warming, English-y breakfast—and the English have a heartening way with breakfast. We like our American version best in the Rose Room of that most Anglo of New York City hotels, the Algonquin. Here, in a rosy, creamy, homey room, time and literary tradition linger; and Bill, the maître d', lures you, in his uncorrupted cockney, into gastronomic excess.

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WHAT'S NEWS, WHAT'S COMING

don't trust the Russians. . . ." There was strong applause from the audience.

". . . The notion that you just espoused that you get more security by more nuclear weapons is absolutely nuclear nonsense," Dr. Coffin said. "And it has absolutely nothing to do with trusting the Russians. I can trust the Russians to behave very badly towards dissidents. I trust the Russians never to allow a *Donahue* show. I agree with you on all that. But I also trust that the Russians live and breathe the same way as we do, and that it may be possible for both sides to transcend their ideological differences and realize we have a moral responsibility to avoid global suicide." Dr. Coffin's voice rose, "If you want to talk about being moral I would suggest to you that abortion is the issue, the abortion of the entire human race. . . .

Who is the right reverend? Coffin (left) and Falwell (center) spar as TV's Donahue referees

"The USA has never been serious about disarmament, we haven't been serious because we've always wanted to be Number One and this is what I think is quite immoral. . ." said Dr. Coffin. Both men frequently quoted the Bible, remained cordial towards each other, and were profoundly serious about their views. Mr. Falwell raised louder applause. When Phil Donahue went to his audience for questions, one woman asked Mr. Falwell: "Isn't there an overkill? Don't we have enough nuclear weapons—couldn't we kill the world many times over?" There was applause for her too.

MORE TV:

Countess Marina de Brantes, French chef *sans pareil,* caterer, lecturer, and owner of New York's splendid eatery Le Coup de Fusil, teaches the hows and whys of her unique style of cooking on her series "Dinner at 7:00." Countess de Brantes shares secrets of "nouvelle cuisine"—this month's entrees include terrine of bass with a spinach medallion, chicken breast with carrot sauce. For dessert: almond baked apples, among other savory delights (Wednesdays, 7:00 P.M., cable channel J).

"The World of Mother Teresa"—In 1979 a Nobel Peace Prize went to this dauntless, visionary nun for her labors among the sick and poor of India. Canadian writer/producer/director Ann Petrie ventured boldly, TV cameras in tow, into the heart of Teresa's Calcutta. Joyce Davidson guides us through sixty unblinking minutes that illuminate this modern saint's world, and ours (January 12, on PBS).

("What's News" continued on page 38)

FLOWERS

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WHAT'S NEWS, WHAT'S COMING

music

BY DAVID SARGENT

Starry sounds: composer for the '80s

Karlheinz Stockhausen is perhaps the best-known contemporary German composer, yet he hasn't been heard from much in this country in recent years—especially not in New York, which is supposed to be the nation's cultural capital. Thus one can thank Deutsche Grammophon for keeping us abreast of Stockhausen's recent work and for the newly released recording of his *Sirius,* one of the strangest, most endearing and compelling bits of new musical theater in recent years.

One of the reasons Stockhausen has been underperformed here is that his work has gotten further and further "out." Not in the sense of an increasingly inaccessible musical idiom, however; in fact, his music now is almost childlike in its simplicity. No, this music is "far out" in the old, hippie sense of the term. Stockhausen spent time in California during

Tuning into the music of the spheres: composer Karlheinz Stockhausen's new disk, "Sirius"

the late '60s, and he seems never to have recovered from the experience.

His recent pieces are ever more elaborate theatrical rituals that take as their subject matter all manner of mystical, astrological, and cosmological mythologies. *Sirius* purports to be the music of the central sun of our part of the universe, as practiced by its inhabitants. "Every musical composition on *Sirius* is linked to the rhythms of the star constellations, seasons of the year . . . the elements, and the existential differences of the living beings," Stockhausen informs us. You get the idea.

But what you can't get from that alone is the charm and allure of much of this music. *Sirius* received its first, partial performance in 1976 during the Bicentennial celebration in Washington; the piece was commissioned by the German government for the opening of the Albert Einstein Spacearium at the National Air and Space Museum. The full work wasn't completed until 1977, however; and a version of *that* has been performed in Houston.

But that leaves out the rest of the country, which can't really hope to appreciate the full mixed-media-ritual quality of this piece on an aural disk alone. And things don't look too hopeful for the future as far as Americans and Stockhausen are concerned. His latest project is a seven-evening operatic cycle, the first night of which will be premiered at La Scala in Milan this spring. The radical nature of Stockhausen's work makes it extremely unlikely that any American opera house—privately supported and intensely conservative as they are—will risk it. So records and, no doubt, video disks in the future remain our only recourse. But even for sound alone, *Sirius* is something special, and well worth seeking out.

MORE MUSIC:

"Stevie Wonder, Hotter than July" (Tamla). An attempted return to commerciality after the lugubrious "Journey through the Secret Life of Plants," this is a lightweight Wonder album—but appealing enough in its way.

"G.I. Gurdjieff, Sacred Hymns, with Keith Jarrett, piano" (ECM). Intriguing little ditties by the enigmatic mystic, played with scrupulous devotion by the noted jazz pianist.

collecting

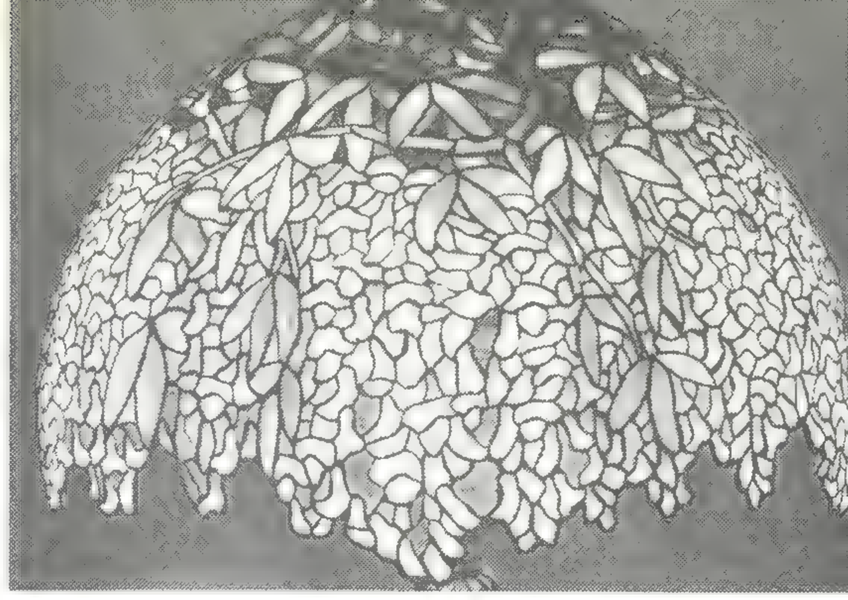
BY JUDITH GOLDMAN

Price vs. value: when big money talks—should buyers listen?

A few months ago, the Whitney Museum of American Art in New York spent one million dollars for Jasper Johns's 1958 painting *Three Flags.* (The painting was sold by Mr. and Mrs. Burton Tremaine, who twenty-two years ago purchased it for $915.) The one million dollar price was the highest ever paid for a painting by a living American artist; and the sale generated a fair amount of talk about artists' rights, museum acquisition policies, and the escalating ante for contemporary pictures. Conversations between some artists had a jealous tinge; and talk of dealers varied, depending with whom they were speaking. Only Johns had the situation in perspective. In a *New York Times* interview, Johns, who did not share in the profits, said that a million dollars was an important sum to someone who grew up in the Depression; but, he concluded, "Of course, it has nothing to do with the painting."

Of course the money had nothing to do with making art or appreciating it, but money has a lot to do with acquiring art; and since art and antiques became the new bullion, all we hear about is "money and art." Now front-page news, announcements of high prices carry the promise of higher prices; and the almost-as-prevalent predictions of record prices, if properly placed, have the same effect.

Most of these reports are the handiwork of press agents who feed world records to a populist press—knowing the press deems art newsworthy only when stolen, mutilated, or sold for a high price. The big money deals are a boon to investors who now trade art and antiques like AT&T. But such deals have harmed serious collectors who can no longer afford the object they covet; and they have fine examples of discouraged and bewildered new collectors.



Pricy treasures such as this Tiffany lamp can signal media hype—or "one man's passion"

High prices carry confusing implications. They suggest a booming market, confer quality, and lend validity to that shaky equation between art and money. (The sex and power equation is far more reliable.) Though grand sums paid may indicate a rising market, they as easily may signal only one man's passion. And while rare quality objects regularly fetch the hefty figures, quality is subjective. Representing a consensus of taste, quality depends as much on fashion's whims as on educated eyes. Twenty-five years ago, Tiffany lamps, Whistler prints, and Art Nouveau jewelry went begging for a sou.

How should collectors proceed through the morass of high finances pervading the current market? The only solution remains the old caveat: Buyer Beware. Avoid overblown trends and express outrage at the unreasonable prices now demanded for Tiffany glass, or bad Victorian paintings and mass-produced Art Deco. For the new year, impose a one month's moratorium on buying; spend the time reading about objects and studying them, someplace—like a museum—where as yet there are no price tags.

MORE COLLECTING:

"What Dealers Collect"—French bead work, cut paper pictures and Charles II silver, from the Munves family, proprietors of New York's James Robinson Galleries where, since 1912, Georgian silver, glass, porcelain, and jewelry have been house specialites. The exhibition begins January 12.

The 27th Annual Winter Antiques Fair, which yearly transforms Park Avenue's 7th Regiment Armory into glittering flower-decked arcades of English and American furniture, paintings, paperweights, maps, silver, and rugs from the country's best dealers. The fair, benefiting The East Side House Settlement, runs from January 23 through February 1.

REYNOLDS/ROLLES

French beadwork, cut-paper pictures, Charles II silver—the glories of the Munves collection

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Between Us

You vs. your mother... people "who need people" ...pain-in-the-neck cure

By Lorraine Davis

WE ARE ALL DAUGHTERS . . .

Jane Austen's "... *Pride and Prejudice* implies that the mother's power is perhaps greatest, not when she replicates herself (as with Lydia), but when some psychological or physical separation forces her daughters into independence from their mother. Lest daughters become too proud of their success and scornful of their mothers' failures, however, the plot . . . subtly reminds us that even in rebelling against our mothers we may be doing no more than achieving the goals they have set for us."

This insight comes from Susan Peck MacDonald in *The Lost Tradition: Mothers and Daughters in Literature,* edited by Cathy N. Davidson and E. M. Broner (Ungar), a volume of twenty-five essays illuminating more than forty centuries of daughterhood.

For more direct access to the mother/daughter conundrum, *Our Mothers' Daughters,* by Judith Arcana, from the feminist Shameless Hussy Press, excerpts transcripts of conversations with 120 American women, ages fourteen to sixty-eight, about their mothers. In candid, groping, sometimes self-surprising statements, these daughters unwrap long-covered doubt, resentment, joy, rage, guilt, affection. Only a tiny and misfortunate minority really feel nothing at all for their mothers.

Ms. Arcana attributes much of our mother/daughter distress to the Liberated sensibility: we may blame our mothers for the way they tried to teach us subservience to men—which was the only role they knew. We may weep both because we can't rescue our mothers from their traditional lives of sacrifice and because, as daughters, we feel that we have not met their expectations—the very expectations we ourselves have rejected. Is it any wonder that, loving them, we remain so conflicted?

Phyllis Chesler, in her introduction, writes, "How can we . . . learn to love our mothers, *learn to accept the love we already feel. . . ?"* These two books can help.

PEOPLE MOVING MADE EASY

"I've always wanted to be famous, a public person. . . . Now, I am." Marian Rivman became the subject of newspaper articles and interview shows when her self-started business, Quality Respondents, zoomed on New York's Madison Avenue scene. Following the sure-fire job dictum, "find a need and fill it," Marian, thirty-five, saw the need for selected groups of consumers to evaluate products when she worked for an advertising agency. She escaped the rigidity of a corporate position and took on the challenge of running her own business after attending a weekend School for Entrepreneurs taught by Robert L. Schwartz in New York. Why do consumers volunteer for Ms. Rivman's groups? "They do it to express themselves, to have a sense of power." With her staff of six, Marian registers thousands of women and men, supplies selected panels for consumer research, as she says, "giving people a vehicle to reach businesses they want to yell at, congratulate, or advise." Hers was the first firm to do this recruiting in a systematic way. Soon Quality Respondents will open offices in Chicago and Los Angeles. "When you throw away all the musts and have-tos and shoulds and just do what you want to do, you begin to learn what works, what doesn't."

ACTIVE WOMAN'S PAIN RELIEVER

"Travelers with a problem of pain and spasms in the upper shoulders and neck muscles should check the weight of purse and/or briefcase. Shifting the weight back and forth is not the answer, lightening the load is. Try six pounds for your purse, eight for the briefcase." This quick-acting remedy appears in a travel-tips report published by *Career Travel,* monthly newsletter of the Traveling Businesswomen's Network. More tips are on the way. Send name, address to Career Travel, P.O. Box 7598, Marietta GA 30065.

. . . WHO HAVE FATHERS

The other side of daughterhood—the role of the father in a woman's development and his effect on her relationships with other men—is the province of psychotherapist Roberta Chaplan, Ph.D., in her ten-week course beginning February 16 in New York at Hunter College Center for Lifelong Learning, 440 East Twenty-sixth Street, NYC 10010; (212) 481-5190. Dr. Chaplan also plans one-day workshops: call (212) 475-2723.

MORE NON-TRAD WORK

Ever thought about managing an apartment house? This traditionally male occupation is increasingly attractive to women who are looking for a self-regulated life. Courses leading to certification as a professional manager can be found in New York at Apartment House Institute at New York City Community College of the City University of New York, 450 West Forty-first Street, Room 603A, NYC 10036; (212) 239-1667. Your local college may have a similar program.

CAN WOMEN STOP WAR?

"Women are probably the largest virtually untapped source of power and activity in the world today," said Kay Camp, former president of the Women's International League for Peace and Freedom, "and must be activated." Ms. Camp believes that women, throughout history, have been passively compliant and accepting of the war system; they need to realize the effect they could have by withholding that support.

Calling for more participation by women in international policy-making, sociologist Elise Boulding, another former president of WILPF, said: "If you define security as making people feel safe enough to go on to do their daily business with some pleasure and some joy, then it is women who are the security specialists. Ask *them* what it will take to make their nation feel secure."

What can women do? 1982 will be the year for the United Nations Second Special Session on Disarmament. To increase public pressure to stop the arms race, the national chapter is considering a World Women's Peace and Disarmament Congress in Washington DC in March 1982 to coincide with the U.N. session. And, meeting last summer in Hamden, Connecticut, the League, a sixty-five-year-old group founded during World War I that now has sections in all countries on all continents, set up a three-year program to raise one million dollars to be used for women's centers in developing countries, annual student institutes for the study of peace and social justice, a public-information program, and more field representatives.

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– Marjorie Wallace, former Miss World.

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Sports cars: women want their power, performance

Besides fun, here's what to shop for in exotic autos

BY LILLIAN BORGESON

If you take a close look at who is driving what cars on the highways these days, it soon becomes clear that some women's tastes in autos go beyond what car manufacturers think of as "the women's market": cars that are strong in things like sophisticated lines, coordinating colors, and undemanding operating controls. These women are driving cars that offer more performance, more challenge, more fun, and a somewhat more dashing image—cars that are lean, mean, responsive, and maybe even a little aggressive. In short, they're in sports cars.

Perhaps many more women would be tooling around in high-performance machinery if they didn't have the uneasy feeling that shopping in sports-car dealerships is a little like going into the New York Knicks's locker room after a game.

But the feeling is unwarranted. In many ways, shopping for a sports car isn't all that different from shopping for a family sedan. You'll be looking for many of the same qualities you want in an ordinary car, like comfort, safety, and good gas economy. What's more, you can find them. For example, the Datsun 280-ZX, definitely an agile and thrusty machine, uses no more gas than the average compact car and uses considerably less fuel than most "mid-size" or "luxury" cars.

However, there are some big differences between family cars and high-performance cars. When you're checking sports machinery, pay special attention to these points:

● **Visibility and "fit."** Sex stereotyping being what it is, it's not surprising that sports-car interiors tend to favor male dimensions. For instance, the low, get-down-to-it seating of the typical sports machine is one of its attractions, but for women it can make visibility less than adequate—especially when it's combined with a long, racy hood, and most especially when the hood comes with a real or phony airscoop.

In a sports car as in any car, you need total visibility fore and aft, and a clear sense of the location of all four outside corners. And be sure you can reach all the pedals and get into all the gear-shift positions without straining.

● **Ride.** Ride qualities come mainly from suspension and shock absorption, and in sports cars these tend to be relatively stiff. This gives you the feeling that handling is more controlled, more precise, and more "connected" with the road; but it also makes you more aware of bumps, potholes, and other road imperfections. However, some of the new-car stiffness does ease as you roll up the mileage. Besides, once you're accustomed to the firmer sports-car ride, you may wonder why you ever put up with the soft-as-a-marshmallow wallow of the typical family car.

In a sports car, you should also expect quick and responsive steering (with or without power assist), easy maneuverability, and first-rate stopping power.

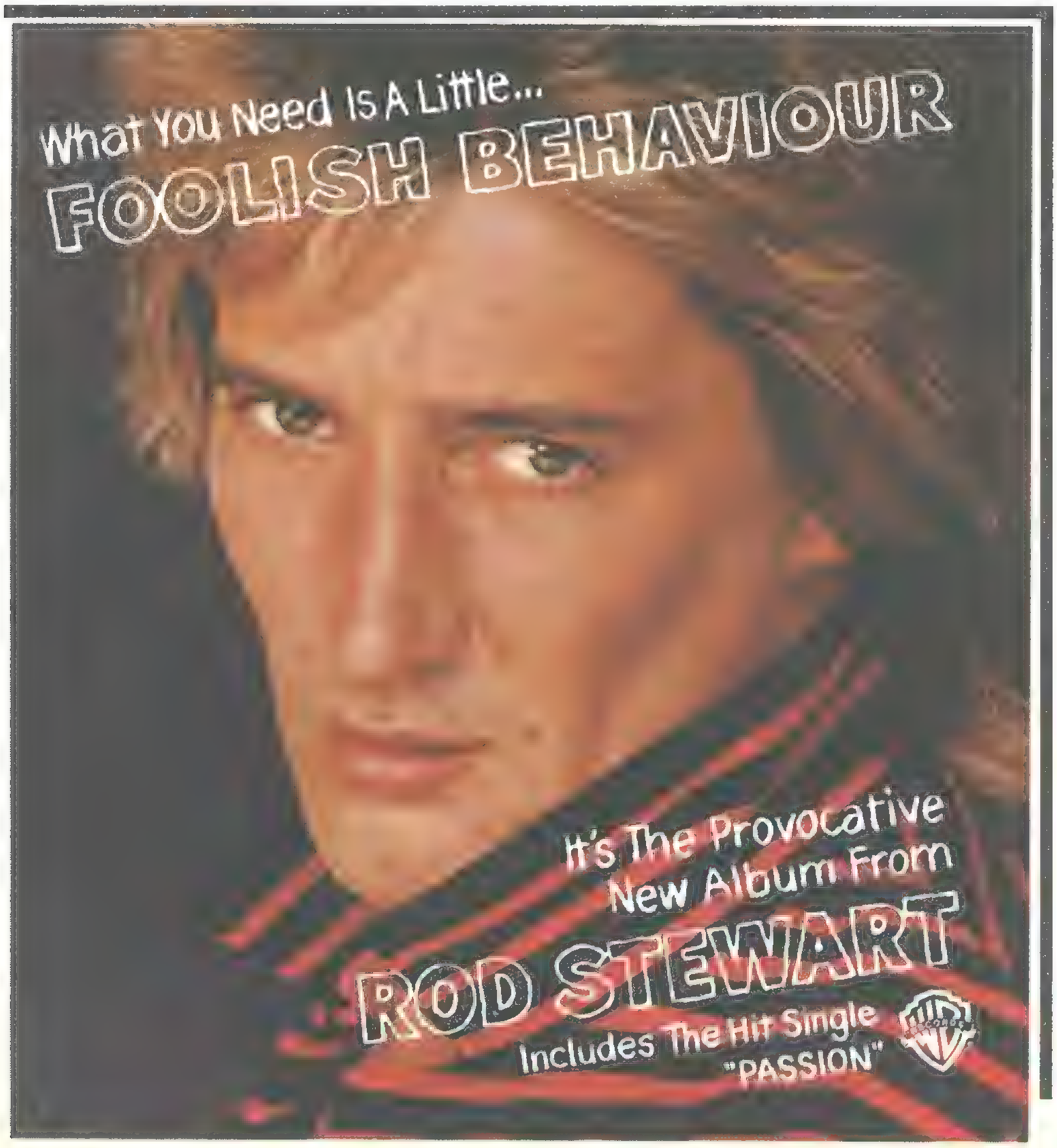
● **Space.** Many sports cars are "two-seaters," and that's an honest description of their passenger capacity. Others claim to have four seats, which is somewhat less realistic. Typically, rear seating in a sports car is appropriate for dogs, packages, and very small children.

● **Service availability.** Service can be a problem, especially with imports. So make it a point, advises an owner of the Women's Garage of Canoga Park, California, to choose a make that's relatively popular and not too exotic. That way, you're more likely to get service and parts when you need them.

There's one more big difference in shopping for a sports car, particularly your first one. On the test drive, you probably *won't* put the car through its paces as thoroughly as you might with a family car—one reason being that it takes time to get used to (and make use of) the quicker responses and higher-performance potential of sports machinery. As one substitute for direct driving experience, read the road-test reports in car magazines. "They're valid and revealing," says California's Terrie Cole, who's a longtime professional racer as well as a competent mechanic.

As another preview of what the machine will do when you get used to driving it, you also can compare some of the performance/dimension statistics in the sales brochures. For example, the figure for "turning radius" tells how many feet the car has to travel in order to complete a tight circle with the wheels turned full left or right. The lower the number the better: a car that "turns on a dime" is more likely to deliver the nimble performance you want in a sports car. Another telling number is the one that describes acceleration at passing speeds; in a sports car, you ought to be able to get from forty-five to sixty-five miles per hour in less than nine seconds.

And finally, don't be misled by appearances: "styling" is no guarantee at all of exhilarating sports performance. Gaudy racing stripes and phony airscoops do not a true sports car make. Leave those to the kids. ▽



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Hair Now

Red hair, natural and otherwise — the pros and cons... for Black women, a style that's also a treatment

RED: THE WAYS TO GO

Natural redheads are rare—only 2 to 3 percent of the population, estimate the hair experts—all possessing light, usually very delicate skin. And freckles! Natural redheads are different from natural blonds and brunettes in that they have fewer hairs (fewer follicles)—approximately 90,000 to the blond's 140,000, brunette's 115,000—but fatter ones; each red hair equals two blond or dark hairs in diameter. Which gives redheads' hair wonderful volume but can make it appear that they're turning grey faster, as trichologist Philip Kingsley points out. . . . Along with the popularity of henna during the past few years, colorists have noted an increasing demand for a "touch of red." Louis at Louis-Guy D', in his forthcoming book, *Great Looking Hair* (Viking Press), has some pertinent comments on henna's good points (he doesn't think there are many): "Henna has a drying effect on the scalp, so it helps control an oily condition; it adds body and shine *providing* you limit applications to a maximum of three a year. More often, and henna 'builds up,' affecting color (orangy) and texture (lank, dull)." Henna's biggest drawback? Unpredictability; it can add anything from subtle lights to virgin (uncolored) hair to a green tinge to permed/chemically straightened hair. Clairol now offers twenty-five reds for home use (Miss Clairol, Nice 'N Easy, Clairesse, Loving Care, Born Beautiful, Balsam Color). As for who shouldn't add red: anyone with a dark, olive complexion or, as Leslie Blanchard puts it, with a "hot face (pink, rosy), cool hair (ash/fair); cool face (pale, white), hot hair (from chestnut to red)."

Prettiest red shading: Actress Jane Seymour's fine "chestnut" mane

The long and short of red hair: Nancy Decker's blunt, straight look (*above*) . . . Tara Shannon's "boy cut" (*right*) for wavy hair

Famous example of the ebullient personality trait associated with red hair: opera star Beverly Sills

BLACK: NONSTOP STYLE...

Neatest all-in-one way to groom, style, treat Black hair . . . by plaiting it in "F-plaits" developed by Black hair expert James Finney, popularized by Bo Derek in "10," and worn by Finney-regular, singer Roberta Flack (with Finney, at left). Finney takes about twenty hairs at a time and braids them, creating hundreds of tiny, tendrilly braids. Then he crimps the braids—carefully—with an old-fashioned curling iron to give them more body, help them last. All that's needed to maintain the plaits—shampooing, conditioning, and a quick recrimping. For variety, the plaits can be braided together, three or more at a time . . . or decorated by attaching tiny beads with thread. The process takes about ten hours, lasts up to three months, which means that during that time hair is held in place, undamaged and unabused by brushing, tugging, or chemical treatments. It's a "treatment" system that helped Roberta Flack grow her severely damaged hair past her shoulders. Says Flack: "With F-plaits, I never worry. My hair always looks great, even when I get up."

Large photo, *above:* Bracelets by Magda K. Small photo, *above right:* Earrings by Ciani

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Beauty Q & A

What you should know about: "testing" makeup ...buying contact lenses... facial exercises

Q Shortly after "sampling" and trying on makeup at several different cosmetics counters in a department store, I developed an eye infection. What could have caused this? And what can I do to prevent this from happening again?

A We took your question to Julius Shulman, M.D., clinical instructor of ophthalmology, Mt. Sinai School of Medicine, NYC, who says: "When you apply eye makeup from testing units that sit on store counters you risk developing an eye infection. This is *not* a common occurrence but it can happen occasionally in one of two ways—either by your using an already opened product that has become contaminated, or by sharing an applicator that has been used by other customers. Bacterial eye infections, such as conjunctivitis or blepharoconjunctivitis, are more annoying than they are serious and can be cleared up in a few days with medical treatment.

"If you think you may have contracted an infection, (or 'pink eye,' as it is called), see your doctor. Symptoms include: a scratchy sensation when you blink, redness in the eyes, and difficulty opening your lids in the morning owing to a discharge. If you do have an infection, you may have to throw away your eye makeup to avoid reinfecting yourself. (One note: Bacterial infections are sometimes mistaken for allergies. If you've tried a new product and developed an irritation, it may be due to an infection rather than to an allergic reaction.)

"The ideal situation," says Dr. Shulman, "would be small-size disposable testers." But since these are not available, Dr. Shulman suggests these precautions before sampling cosmetics:

- Never try on eye makeup from opened containers. Instead, ask the salesperson to take a new product from the shelf and remove a small sample with a fresh cotton swab.
- Look for: small makeup samples (gifts-with-purchase, for example) that you can take home with you and try.
- Most importantly: Always try to test eye makeup on your hands rather than directly on your eyes.
- "As a way to sidestep the high cost of 'experimenting' with makeup," says Dr. Shulman, "which many of my patients mention as a reason for sampling makeup, I suggest, as an alternative, that they have a 'makeover' done using their own makeup. I understand some department stores offer this service, which gives women a new image—without a major investment in new products."

Q Are facial exercises helpful in preventing lines and sagging?

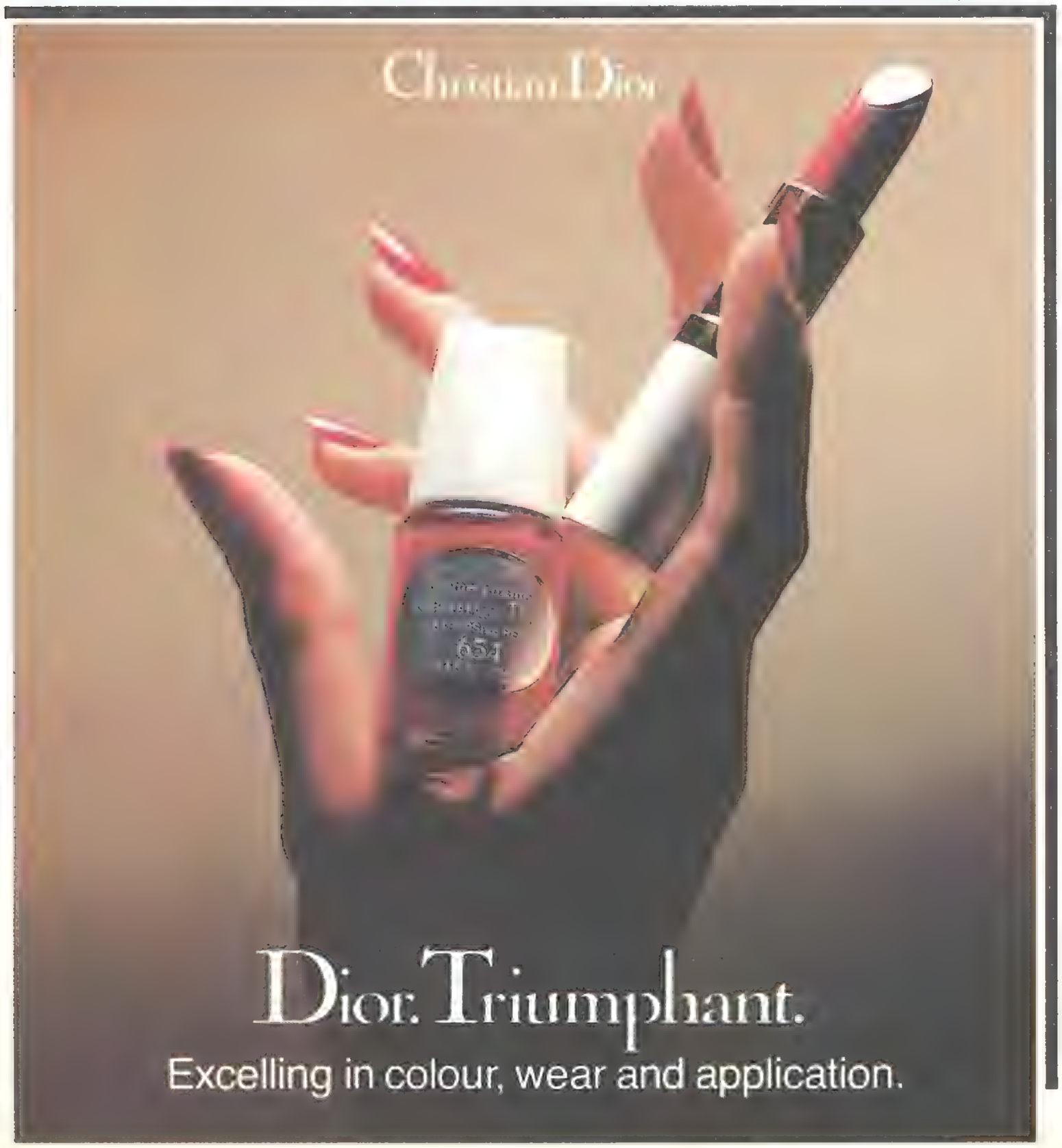
A According to Willibald Nagler, M.D., chairman of rehabilitation medicine, The New York Hospital-Cornell Medical Center: "Facial exercise, like all exercise, can strengthen and tone muscles—especially around your neck and mouth—and can help to prevent muscles from sagging and showing early signs of age." But, Dr. Nagler emphasizes, to show results, facial exercises *must* be done daily. Two exercises Dr. Nagler suggests to help tone face muscles:

For the neck: Place the heel of your palm underneath your chin. Try to open your mouth against the resistance of your hand, working chin and neck muscles. Repeat 15-20 times.

For mouth and laugh lines: Pull lips as far back as possible, baring teeth (in other words: grimace); hold 5 seconds. Relax between contractions; repeat 15-20 times.

Q I would like to wear contact lenses, which my eye doctor said would cost between $200 and $300. However, I have seen contact lenses advertised for as little as $49.99. Why there is such a difference in price?

A According to Robert A. Koetting, O.D., past chairman of the contact lenses section, American Academy of Optometrists: "The difference between contact lenses that cost $49.99 and those that cost $200 to $300 is the difference in professional services you are 'buying' along with your lenses. Your doctor charges a one-time fee which covers all the visits, including pre-examinations and follow-up care, that are necessary to insure proper-fitting lenses. Frequently, after you have been wearing lenses for a while, your cornea's shape may change and require that your lenses be refitted. Your doctor will not charge you again to re-examine your eyes and refit your lenses; but this may not be the case with a commercial outlet." The AAO has found through experience that by purchasing lenses from a commercial outlet, designed to offer low prices for fast sales, you risk spending more time and money in additional office visits trying to find a pair of lenses to fit you properly. Often, it is how a lens is *fitted*—not the lens itself—that determines whether a person is comfortable wearing contact lenses. And, adds the AAO, rather than refitting you for another pair of lenses, many commercial outlets prefer to take the lenses back and refund your money. ▽



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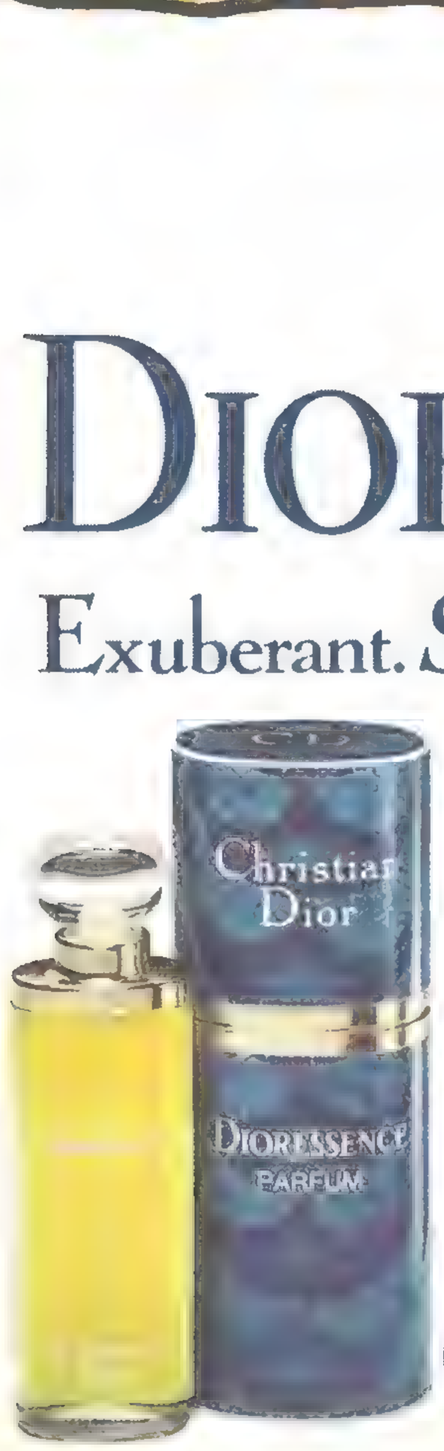

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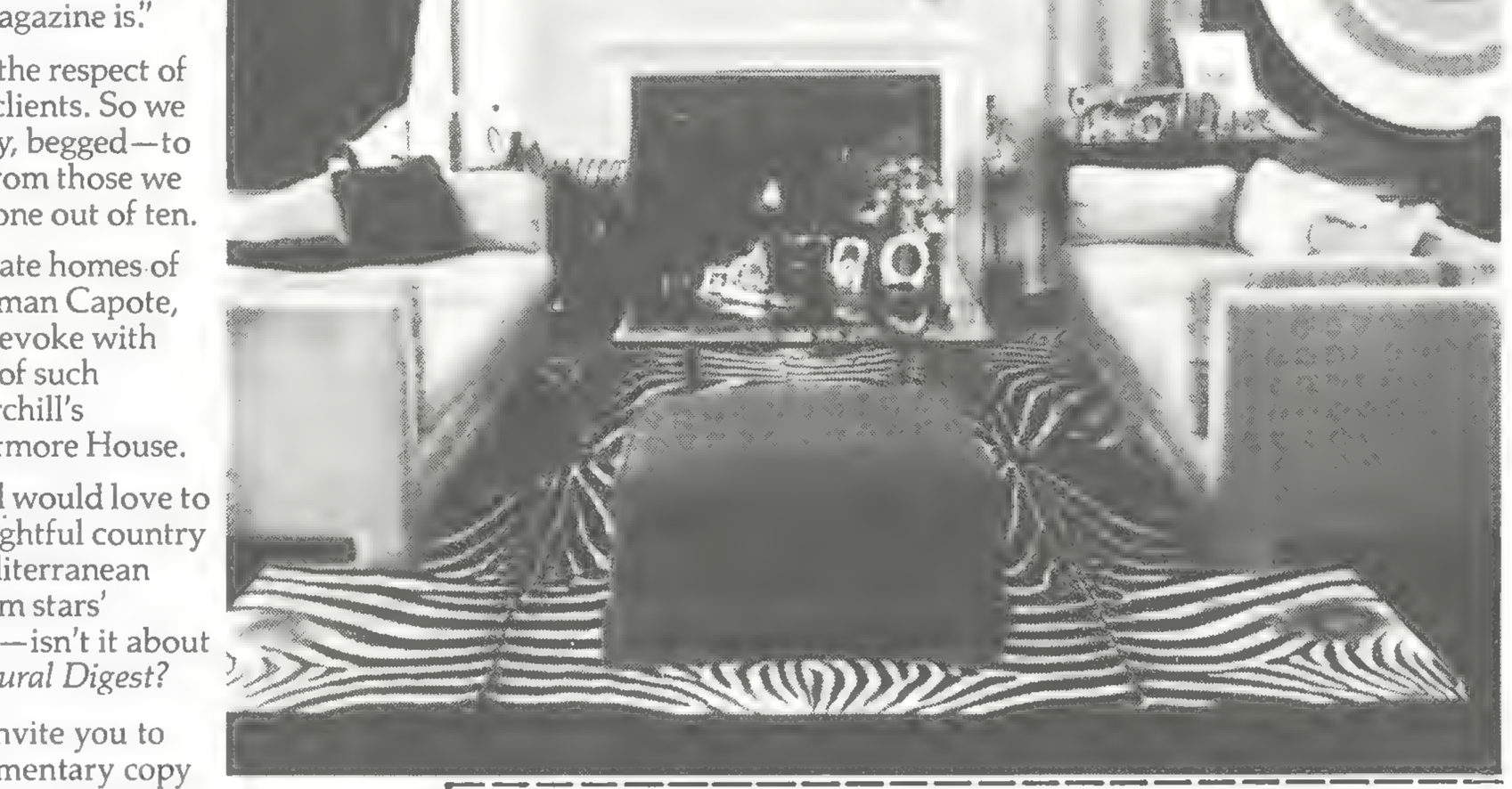

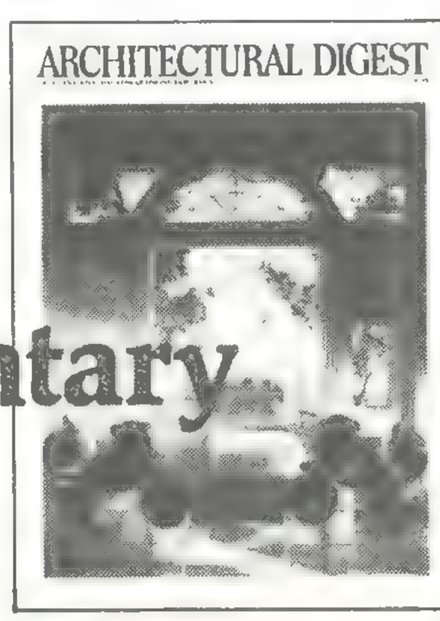

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ON THE COVER

AN UNDERSTATED ATTRACTIVENESS

Beverly Johnson with one of the key looks, key pieces this year—a wonderful blouse. Here, Perry Ellis' casual version, in pale-blue oxford cloth, with pleated sleeves and a neat little collar, worn open for the right attitude: relaxed, uncomplicated. About $56. (Another view, details, pages 108-9.) In makeup, the easy attractiveness continues, with soft, flattering, easy-to-wear colors: Whipped Creme Eye Pencil Duo in Plum Bronze on eyelids and Golden Orchid on brow-bones . . . and Whipped Creme Lip Color Duo in Nutmeg lining the mouth, and Spice on lips. All, Max Factor. Another key accessory—the larger hoop earrings. These, by Celia Sebiri, about $225. Necklace, M&J Savitt, about $975. Details, last pages. Hair, Harry King; makeup, Way Bandy. Photographer, Avedon.

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Surprising scallops: fast-food treat for purists

Dinner guests tonight? Give them the party dish that takes only minutes

BY ARTHUR GOLD AND ROBERT FIZDALE

More on scallops, photos of some of these dishes, pages 152–155.

Tips: 1 pound scallops equals 2 cups, or approximately 120 bay scallops. Never wash scallops; pick over them carefully to remove any black particles or bits of shell that may be clinging to them. Buy the freshest scallops you can find. They can be refrigerated for one day only, or frozen.

SCALLOPS, PROVENCALE STYLE
Coquilles Saint-Jacques à la Provençale
four servings

2 large cloves of garlic, minced
2 large shallots, minced
¼ cup chopped fresh parsley
1 teaspoon dried thyme (or 1 fresh sprig, finely chopped)
2 tablespoons olive oil
4 tablespoons butter
¾ cup dry vermouth or dry white wine
Salt and freshly ground pepper to taste
1 pound bay scallops (whole) or sea scallops (quartered), plus 4 5-inch scallop shells
Optional: 8 cherry tomatoes, halved

Place garlic, shallots, parsley and thyme in small heavy skillet with oil and 2 tablespoons of butter. Sauté over medium heat for 2 minutes, stirring. Add vermouth or wine and raise heat. Cook stirring for 1 or 2 minutes over high heat till liquid reduces slightly. Add salt and pepper to taste. Use 1 tablespoon of butter to coat 4 5-inch scallop shells. Place scallops in buttered shells, season lightly with salt and pepper, add tomato halves, and spoon mixture from skillet over all. Set shells on baking sheet and bake in preheated 350° oven for 10–15 minutes. If scallops are not browned, set under broiler for a few seconds.

QUICK SCALLOP SOUP
four to five cups or two to three bowls

1 cup finely diced potatoes
½ cup finely minced onion
2 cups fish stock (see following recipe), or 2 bottles clam juice
Pinch of salt
2 or 3 grinds fresh white or black peppercorns
1 cup fresh bay scallops (approximately ½ pound)
2 tablespoons sweet butter
¼ cup heavy cream
2–3 tablespoons finely chopped fresh dill or chives

Place potatoes, onion, fish stock or clam juice, salt, and pepper in a small heavy saucepan and bring to a boil. Cover and cook over medium heat for 5–10 minutes, just till potatoes are tender.

Meanwhile, pick over scallops and remove any black bits. Add to soup as soon as potatoes are tender. Reduce heat immediately so scallops simmer but do not boil, as that would toughen them. Cook for 2-3 minutes covered. Remove from heat; *(Continued on page 68)*

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YOUR LETTERS

(Continued from page 16)

and most talented actress to come along in years. I thought she was excellent in *Alien*—her film debut—and I'm really looking forward to seeing her in *Eyewitness*. Given her class, intelligence, and tremendous talent, she should be around for a long time to come. I hope so!

Teresa Crain
Houston TX

Taking a shine to our "Wines"
After reading all of Mr. Gersh's articles on French wines in your magazine, I feel compelled to comment upon them.

I started to seriously drink French wines over five years ago, and from that time to the present have consumed over one thousand bottles. It should be noted that these bottles are inclusive only of the premier crus that Mr. Gersh writes about. Through trial, and a great deal of error, I came to realize that some constituents in wine, i.e., the tannins, are favorably altered by aeration. . . .

It is a fortunate readership who benefits from a wise and well-versed writer such as Mr. Gersh. In fact, he is clearly one of the few wine writers today whose only interest appears to be the consumer. . . .

Norman D. Letow
Yonkers NY

Hostess' presence: lacking grace?
Re: "Hostess Presents: Extant or Extinct?" in your September issue.

Any guest that goes to the trouble and thoughtfulness to bring a gift—any gift, should be thanked with warmth and grace; not be put down by some of these snobbish hostesses who complain about only one bottle of wine, or can't be bothered to find a vase for flowers! Gracious hostesses seem to have nearly vanished—even in Vogue!

B.L.
Beverly Hills CA

ERA: too much? . . .
I love your magazine. I look at every issue cover to cover several times, but I am very distressed that you seem to be an avid supporter of the Equal Rights Amendment.

Please do not assume that all modern, young, successful businesswomen support the ERA. I for one do not! I feel it is very harmful to women, and I am not alone.

It seems that nearly every time I pick up your magazine, there is a letter or article to support the ERA. I am deeply offended, and think it is very unfair to have your magazine make such an endorsement. . . . Teresa Wacht
Mission KS

. . . or not enough!
Bravo for your article "Women in Politics" (September 1980), a perceptive analysis of the strides that women are making in the political arena and the problems that have accompanied their progress.

In the last decade, more and more American women have become active members of society and the work force. Yet we have not been able to get a declaration of our rights as citizens (the ERA) passed by enough state legislatures to take its rightful place in the U.S. Constitution. All of us—not just political pros—must turn the energy and drive that we devote to our personal lives towards this necessary amendment.

Adele Watkinson
Sioux Falls SD

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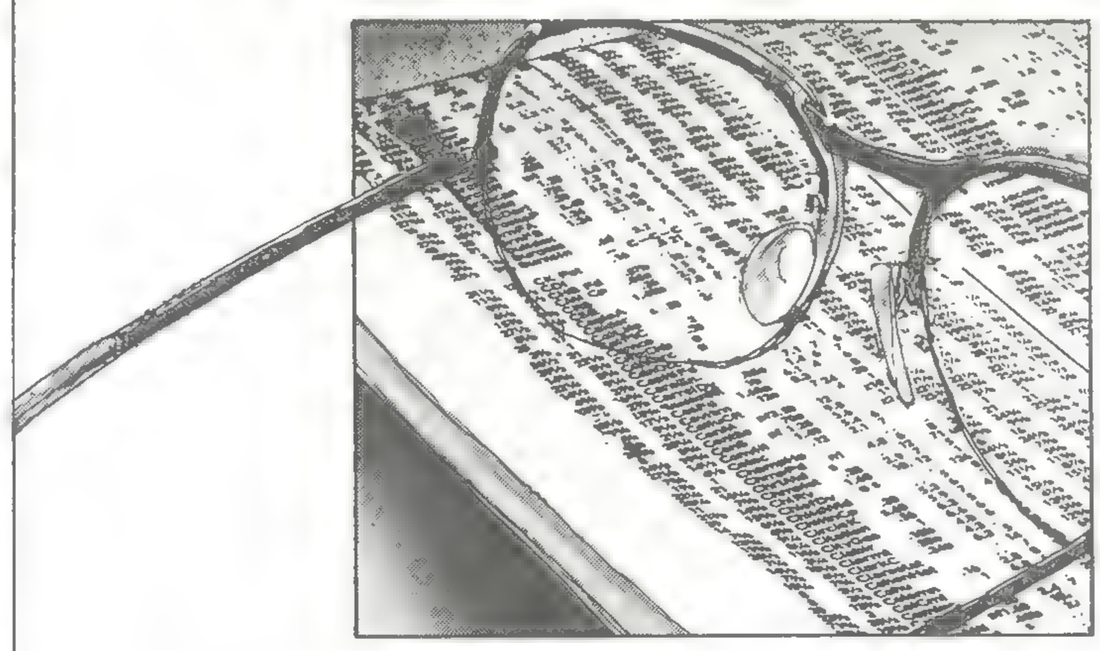

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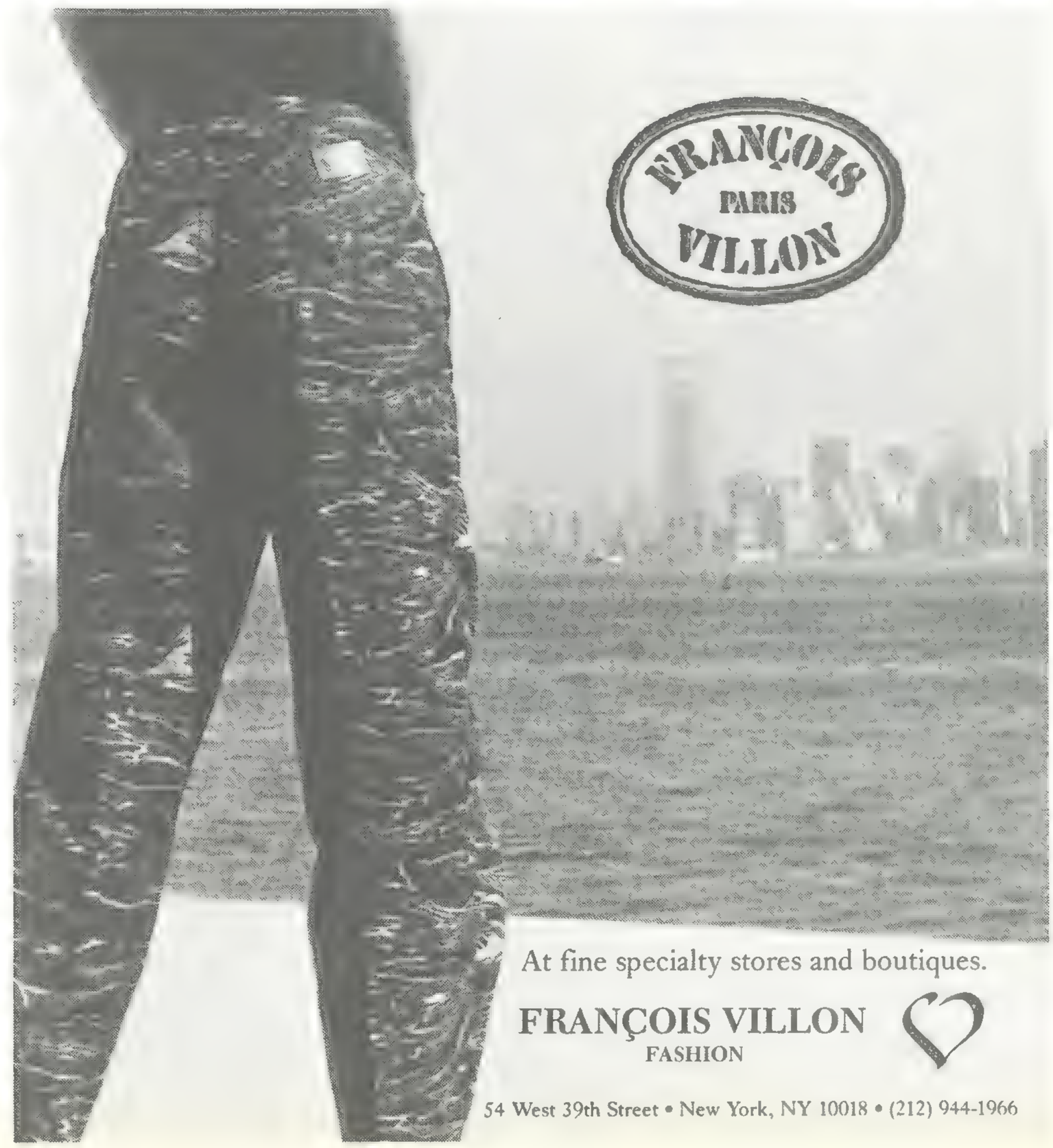

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SCALLOPS

(Continued from page 64)

stir in butter till it melts, then stir in cream. Return to heat for just a few seconds. Soup must not boil once cream has been added. Pour into warmed tureen, sprinkle with chopped herbs, serve at once.

Fish Stock
2–3 pounds fish bones and heads
Bay leaf
Few sprigs of parsley
Sprig of thyme or ½ teaspoon dried thyme
Few drops of lemon juice
½ teaspoon salt

Place all ingredients in large pot. Add enough water just to cover. Bring to a boil, then cook for 20 minutes covered over moderate heat. Strain through sieve lined with wet cheesecloth and store in refrigerator if you are planning to use within a day or two. Otherwise freeze, thaw, and reheat when needed.

PASTA WITH SCALLOPS AND PEPPERS

three to four servings

1 pound bay scallops (whole), or sea scallops (quartered)
2 bell peppers, green or one green and one red
1 clove garlic, finely chopped
½–1 teaspoon hot pepper flakes (or even more, to taste)
¼ to ⅓ cup olive oil
Salt and pepper to taste
Optional: ½ cup grated imported Parmesan cheese

Anchovy Butter:
¼ pound sweet butter
4–5 anchovies with 1 teaspoon of their oil, blended in food processor till smooth or pounded together in a mortar
1 pound linguine or small pasta shells

Bring a large pot of salted water to a boil, ready for the pasta.

Char peppers on all sides till blackened. Place immediately in brown paper bag, fold bag shut and let peppers "steam" for 10 minutes. Peel them under cold running water. Discard stems, seeds, and white inner membranes. Cut peppers into 1-inch squares.

Sauté pepper and garlic in half the oil in large wide skillet over medium heat, seasoning lightly with salt and pepper for 3–4 minutes, stirring often. Add pepper flakes, scallops, remaining oil and sauté for another 2–3 minutes over low heat, stirring often. Remove pan from heat and let it sit while you prepare pasta. Have large platter for pasta warmed and ready. Add linguine or pasta shells to boiling water, boil uncovered, stirring from time to time so pasta does not stick together. Cook just till *al dente.* Drain at once. Reheat sauce for a few seconds.

Place half anchovy butter on warm platter. Cover with pasta. Top with scallop sauce and remaining anchovy butter. Mix well at table and serve, passing cheese separately, if desired.

ALEXIS GREGORY'S STUFFED AVOCADOS (Avocados Stuffed with Scallops and Red Caviar)

four servings

½ cup dry white wine
¼ pound bay scallops (whole) or sea scallops (quartered)
2 ripe avocados
½ cup sour cream
Juice of 1 lemon
Small amount of salt
Few generous grinds of fresh black pepper
4 tablespoons red caviar
4–6 teaspoons finely chopped fresh chives

Bring wine and ½ cup water to a simmer, add scallops and cook over lowest heat for 2–3 minutes. Drain and refrigerate for 1 hour.

Keep uncut avocados in refrigerator till the last moment. Mix sour cream with 1 or 2 teaspoons of lemon juice and 2 or 3 grinds of pepper (do not add salt). Carefully stir in caviar, trying not to smash grains. Refrigerate.

When ready to serve, cut avocados in half lengthwise and discard pits. Sprinkle hollow of each avocado half with a bit of remaining lemon juice, a little salt (remember, caviar is salted) and pepper to taste.

Fill hollows with scallops, top with caviar mixture, sprinkle with chives, and serve.

SCALLOPS IN CUCUMBER BOATS

six servings

3 small firm cucumbers
½ cup dry white wine
¼ pound bay scallops or sea scallops
½ cup lemon mayonnaise, made with: 1 egg yolk, ½ teaspoon Dijon mustard, ½ teaspoon salt, ½ teaspoon pepper, 2 teaspoons lemon juice, ¾ cup good oil
½ cup finely chopped fresh coriander *(cilantro)* or a mixture of finely chopped fresh chives and parsley
½ cup finely chopped celery
Salt and freshly ground pepper to taste

Peel cucumbers, cut in half lengthwise and scoop out and discard all seeds leaving each cucumber boat or shell about ⅓-inch thick all around. A melon-ball scoop is useful for this purpose. Sprinkle lightly with pepper (no salt) and refrigerate.

Bring wine and ½ cup water just to a simmer in small saucepan. Add scallops and simmer 2–3 minutes. Drain, pat dry, and refrigerate. Prepare mayonnaise. Keep egg yolk, lemon juice, and a small bowl all cool or at room temperature. Place egg yolk, mustard, salt, pepper, and 1 teaspoon of lemon juice in bowl. Beat with small whisk till well combined. Gradually pour in combined oils, whisking constantly. When all oil has been incorporated, beat in remaining teaspoon of lemon juice.

If using bay scallops, reserve enough small whole ones to be able to set in rows the length of cucumber boats. Chop remaining scallops coarsely. Season all with salt and pepper.

If using sea scallops, quarter enough of them to be able to set quarters in rows the length of cucumber boats. Chop remainder coarsely. Season all with salt and pepper.

Stir scallops into mayonnaise along with half of chopped herbs and chopped celery. Spoon mixture into hollows of cucumber boats, not quite up to tops. Stud mayonnaise mixture with a row of reserved whole bay scallops (or quartered sea scallops) on each "boat." Sprinkle with remaining chopped herbs, and serve cold as a first course.

SCALLOP SALAD

four servings as a first course

½ pound scallops
1 cup dry white wine
24 snow peas (about ½ pound)
2 kohlrabi bulbs

Dressing:
¼ teaspoon Dijon mustard
¼ teaspoon salt
¼ teaspoon freshly ground white or black pepper
2 tablespoons white-wine vinegar
6 tablespoons Huilor French peanut oil
2 tablespoons hazelnut, walnut, or olive oil

Garnish:
⅓ cup finely chopped watercress, chives, or parsley

Bring wine and 1 cup water to boil in small saucepan. Reduce heat to a slow simmer. Add scallops. Simmer (do not boil) for 2–3 minutes. Drain and pat dry with paper towel.

Pull off any strings from pea pods. Plunge snow peas into boiling water for exactly 1 minute. Drain and run under cold water to stop cooking process. Drain again and pat dry.

Peel and trim kohlrabi bulbs. Slice paper thin. Place in a sieve and pour boiling water over them. Then pour cold water over them. Drain and pat dry. Keep slices whole or cut into halves or thin strips, as you prefer.

Place scallops in 1 small bowl, snow peas in another, the kohlrabi in another.

Make dressing by placing mustard, salt, pepper, and vinegar in small bowl. Beat with wire whisk. Add oils gradually, whisking all the time. Pour dressing over ingredients in each of the three bowls. Keep in cool place until ready to serve.

Arrange each plate with a mound of scallops, an overlapping row of pea pods and another of kohlrabi slices or strips. Pour dressing remaining in bowls over all. Sprinkle everything with chopped watercress or herbs and serve as a first course or lunch dish. ▽

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YOUR WELL-BEING

Are you still afraid of mice?

Here's how to lose a little-girl trait

BY BARBARA LANG STERN

Are you squeamish? Do you get kidded for closing your eyes during a gory scene in the movies, or for being unable to watch an injection given? Do you feel uncomfortable or annoyed with yourself because you hate to squash a bug, or because you can't pick up a dead bird or mouse, even with work gloves on or with a shovel?

Squeamishness is associated with fastidiousness, sensitivity, and sometimes modesty and moral scrupulousness. Many people experience it physically as queasiness or malaise. While there may be an element of fear, the fright is based less on any real and present danger than on something imaginary or abstract.

Traditionally, squeamishness has been considered more acceptable more of the time in women than in men, but as stereotypes dissolve—and as we try not to pass them on to our children—many of us are left with questions about our squeamish feelings, and perhaps with a wish to modify some of them. Where do they stem from? How much control do we have over them?

"Almost everybody is squeamish about something, and certain objects or situations are especially apt to provoke this reaction," says Samuel Basch, M.D., associate professor of psychiatry at the Mount Sinai School of Medicine in New York City. "Most medical students, the first day in anatomy, do *not* like to put that scalpel into the cadaver they're working on. There's a natural aversion to invading what was once a living entity. Often, there's a sense of identification: there but for the grace of God go I. There may be a fantasy about some sort of life remaining in the body, or a fantasy of possible pain. The student may cut into the body and actually *feel* pain. Squeamishness—even when it's associated with killing or dissecting an animal—may be related to a sense of common selves.

"Blood is another frequent cause of squeamishness," continues Dr. Basch, a specialist in individual and group psychotherapy, psychoanalysis, and psychosomatic disorders. "Part of the reaction is cultural. In some societies, people slaughter animals and see blood and entrails, birth and death, routinely. But in our society, blood normally is hidden and you don't think about it until something happens and you see it. Then it's your 'lifeblood,' fraught with connotations of survival, death, pain, mystery. If you're bleeding, you're damaged, hurt, and—especially if you're gushing blood—you may understandably feel frightened. Seeing someone *else* bleed can remind

you of your own vulnerability, or imply your obligation to help, and you may well feel squeamish.

"A certain amount of squeamishness is an everyday event, and unless it causes discomfort or interferes with a person's functioning, it doesn't have to be considered a problem," says Dr. Basch. "In fact, if someone closes his or her eyes during a movie scene of violence, this behavior can be viewed as a positive reflection that the individual is sensitive and capable of being moved."

But suppose you *want* to overcome some particular squeamishness. If it stems from a deep source like a childhood trauma, or if it has other serious implications, then professional treatment will be necessary. If, however, the source of the squeamishness is more superficial, you may find that you can modify or overcome it by trying some combination of the following techniques:

Closing your eyes during a violent movie means you're a sensitive person

- Try to identify the person who might have set your attitude toward whatever makes you squeamish. As Dr. Basch observes, a mother educating her daughter about menstruation may, by words or example, communicate the idea that this is dirty. A teasing boy holding up a mouse can convey the message that girls are supposed to be afraid of mice. Once you recognize where your squeamish attitude came from, it's easier to start changing it.
- Pinpoint the specific feature that makes you squeamish. It's not the whole snake, but the thought that the snake might bite you, or is slimy. Now educate yourself. Separate your squeamish fantasy from reality. You may find out that this variety of snake has never been known to attack a human. You'll certainly learn that however they may look, snakes are not slimy but leathery.
- Find someone who has the attitude you would like to have and see if you can begin to model yourself after this person. Talk to him or her; watch learn and relearn.
- Talk to yourself to reinforce your distinction between what is real and what is fantasy. You've had injections. How much is that injection really hurting the other person? Are you suffering more, empathically, than the actual patient?
- Confront yourself: are you using squeamishness to avoid some responsibilities, or to elicit help and protection from others?
- Do deep breathing and other relaxation exercises. You can't be tense/squeamish/queasy and relaxed at the same time.
- Gradually, or perhaps with a burst of bravado, try to act, even briefly, the way you'd like to. If you can then repeat this behavior, you'll find your feelings begin to change. Repetition dulls any emotion, including squeamishness! ▽

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Health

Toxic–shock update: causes, effects, preventions…new hepatitis healer… rabbit trick against cancer

By Melva Weber

TOXIC-SHOCK TALK

A scientist at the University of California at Los Angeles, Patrick Schlievert, Ph.D., reported that he has isolated the toxin responsible for toxic-shock syndrome and is working on an antitoxin that may be used for vaccinating against the disease which began appearing at rapidly increasing rates throughout America late last summer. Microbiologists are also exploring the possibility that a new strain of staphylococcus bacterium may have caused the recent outbreak and this may explain the vaginal attack, which was not observed in earlier years.

In virtually all cases, toxic shock struck women, almost always during a menstrual period. It was evidently associated with the use of tampons. The infection usually brought sudden high fever with a severe drop in blood pressure, vomiting, diarrhea, and a rash that later peeled off in scales. The common infectious organism *Staphylococcus aureus* was determined the cause; a deepening mystery because *aureus* infections traditionally begin at skin, bone, or respiratory sources, not the vagina.

The American College of Obstetricians and Gynecologists, a physicians'. association, advised women to stop using "super-absorbent" tampons though, they said, "In general, women need not stop using tampons." Super-absorbent tampons contain special synthetic fibers suspected of creating conditions that may favor the growth of the infectious organism, or of enabling it to produce increased amounts of toxins, poisonous by-products that may cause symptoms. One tampon, Procter & Gamble's Rely, was withdrawn from the market by its manufacturers when researchers found it was used by more than seven out of ten women who came down with TSS.

What the conditions that cause TSS symptoms are remains to be discovered. Some types of tampon fibers may act to dam the menstrual flow too much, forcing toxins to back up the Fallopian tubes into the abdomen, where they can be rapidly absorbed. Many physicians—and the ACOG—suggest fairly frequent changes of tampons—at least every six to eight hours—to prevent this condition.

Another source of suspicion is possible scratching or abrasion of the vaginal surface by tampons or by their plastic applicators. To reduce risk further, alternate tampons with sanitary napkins or pads.

While awaiting further developments or a vaccine to combat the disease, any woman who becomes ill with fever, vomiting, diarrhea, or a sunburn-like rash during her menstrual period should discontinue any tampon use and see a doctor at once.

HEPATITIS HELP ON THE WAY

Viewed by scientists as a major medical event, a vaccine that's highly successful against hepatitis B virus (HBV)—a disease that in chronic form now affects as many as two hundred million people worldwide—is now at hand. In the United States there are eighty thousand to one hundred thousand new cases of HBV each year, causing as many as two thousand deaths. The new vaccine, that may eventually wipe out the worst kind of hepatitis, has produced protective antibodies in 96 percent of test volunteers in the clinical trial, and effective protection was declared for 92.3 percent of volunteers. The trial was designed and executed by Wolf Szmuness, M.D., of the New York Blood Center and Columbia University School of Public Health in New York City.

Of the three known forms of viral hepatitis, many cases are mild; but severe cases may cause nausea, vomiting, fatigue, and liver damage with jaundice, and may require four months or more for recovery. One to 2 percent of HBV victims die; up to 10 percent become chronic carriers, some develop chronic liver disease, cirrhosis, liver cancer.

High-risk people include surgeons, dentists, blood and kidney specialists, nurses, and medical laboratory workers; family members of patients or carriers, especially newborns; patients on kidney dialysis machines, patients getting blood transfusions; immunosuppressed patients; cancer patients; and needle-using drug addicts.

Because the virus will not grow in laboratory culture, the vaccine is made from blood serum of HBV carriers with high levels of hepatitis B antigen, the substance that triggers production of antibodies against the disease.

CANCERS OUTLIVED

Still experimental but showing up to four times greater survival rates is a new immunotherapy technique against ovarian cancer under study at Johns Hopkins Comprehensive Cancer Center in Baltimore. Stanley E. Order, M.D., Sc.D., first removes cancerous cells from the patient's tumor, then injects them into rabbits which in turn produce antibodies. Anti-serum from the rabbits is then injected near the patient's tumor. Antibodies attack the tumor and may destroy part or all of it. After four and a half years, the original test group showed greatly improved survival rates, and 40 percent of the survivors are free of the disease.

FAST EMERGENCY FACTS

Here's how to take prompt and proper action in a health emergency, plus directions for handling ten life-threatening situations: all in "Handbook of First Aid and Emergency Care" (Random House), compiled by the American Medical Association, written in consultation with emergency medicine specialists Gail V. Anderson, M.D., Christine E. Haycock, M.D., and Stanley M. Zydlo Jr., M.D. The book also lists supplies for home and car; describes hospital emergency-room procedures.

HEART MANAGEMENT

"Nearly one in four of all heart-attack deaths happens to persons under age sixty-five. In addition, incidence of heart attack in women is increasing," says J. Alan Herd, M.D., who, along with Harold S. Solomon, M.D., offers patients a heart-attack prevention program called HealthStyle, where evaluation and risk reduction can be undertaken by individuals or by groups such as company employees. First step, a screening process, finds the men and women who run greater risk of having heart attacks. Next, an intervention program acts to remove or greatly reduce those risks through management of high blood pressure, guidance in correcting behavioral and life-style factors, control of medical conditions such as high blood cholesterol, overweight, and diabetes. The prevention package, say specialists who are associates in medicine at Boston's Brigham and Women's Hospital and members of the Harvard Medical School faculty, is based on research showing that with medical evaluation and the right efforts to reduce risks, one's actual chances of having a heart attack are reduced.

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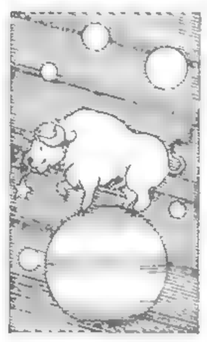
Horoscope

By Maria Elise Crummere **January**

Aries: Tell it "like it is." **Taurus:** Make good on your promise. **Gemini:** It's now or never. **Cancer:** Countdown to a new life. **Leo:** You love a challenge. **Virgo:** Go with the new wave. **Libra:** Your social life sizzles. **Scorpio:** Make it work for you. **Sagittarius:** A new world beckons. **Capricorn:** Love is in the air. **Aquarius:** It's worth the gamble. **Pisces:** Time for you to break new ground

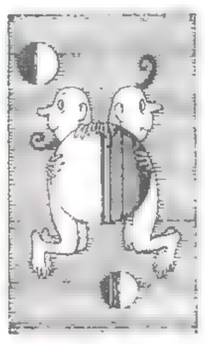
Aries
MARCH 21–APRIL 20

Your first challenge of the new year? Mapping out how you will deal with the flood of people demanding your attention. On the 6th, the energizing power of the new moon will help. So will wrapping up, on the 9th, your problem with an associate of long standing, freeing you to start negotiations for a new project on the 13th. A disappointing situation ends on the 20th. Be frank with others on the 25th and 26th: it will pay off.



Taurus
APRIL 21–MAY 21

Enjoy the playful, romantic side of your nature for the first eleven days of the month because, when serious Capricorn comes on the scene on the 12th, you will have to get down to business. You have two days—from the 12th to the 14th—to make good on a promise. The pressure you feel will pay off: from the 15th to the 31st, you will come through with a stunning triumph. Don't respond to the controversial opinion offered on the 20th: it could damage you socially on the 31st, when the rest of your life will be running smoothly.

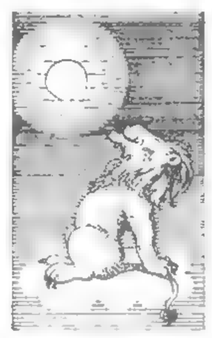


Gemini
MAY 22–JUNE 21

Early in the month, you are in a pensive mood and doing a lot of thinking about the one you love. When you actually tell your lover how much you care, your relationship takes on a wondrous new depth. On the 13th, you shift to a happy-go-lucky mood and undertake an innovative new project that needs careful nurturing. Present it on the 19th, before the full moon and it will be a winner. Keep the momentum going until the 27th—the day to make your big "sell."

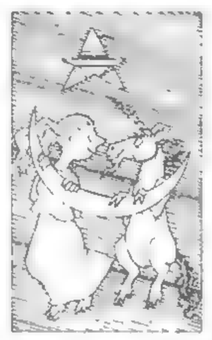
Cancer
JUNE 22–JULY 22

You may be feeling especially vulnerable around new moon on the 6th because you sense that the power is not in your hands. Don't make any long-range plans and avoid any major buying or selling until full moon on the 20th. However, in terms of your social life, it's a different story: you can afford to play to the limits right now and still come out the winner. You feel an exciting electricity in the air as if something significant were about to happen—it is!



Leo
JULY 23–AUGUST 23

Early in the month, with your sun in Capricorn, your free-wheeling high spirits are held in check—but not for long. Mars provides just the challenge you need to set your social life humming until the 11th. You come across an idea on the 13th that helps you to focus your thinking about your plans for the 18th. You feel great satisfaction at new moon on the 20th—a taste of the exhilarating new world—and new friends—that will be yours between the 21st and 31st.



Virgo
AUGUST 24–SEPTEMBER 23

Though Capricorn will help you to chalk up some impressive gains through the 12th of the month, you still may feel some pressure from business partners. The rate at which all your projects are expanding leaves you breathless—and with little time to assess your gains or to map out solid plans. But by the 13th, many of the proposals have faded, and you realize that you must shift your thinking to a new direction. Test out your new approach on the 18th. The 24th finally provides you with your chance to have your say.

Libra
SEPTEMBER 24–OCTOBER 23

You may feel pulled in two different directions this month—one part of you holding back, the other pushing you to move ahead. But, for the first twelve days, your sizzling social life helps you to forget your dilemma. On the 19th, make an attempt to clear the air by focusing on your obligations for the 24th—your day of reckoning. Stick to your task and it will all come together on the 30th in both love *and* business.

(Continued on page 76)

In 1908, while fleeing the Hill County Jail, convict Sid Haugen caught Sande Lee smoking a cigarette.

He was pardoned. She wasn't.

You've come a long way, baby.

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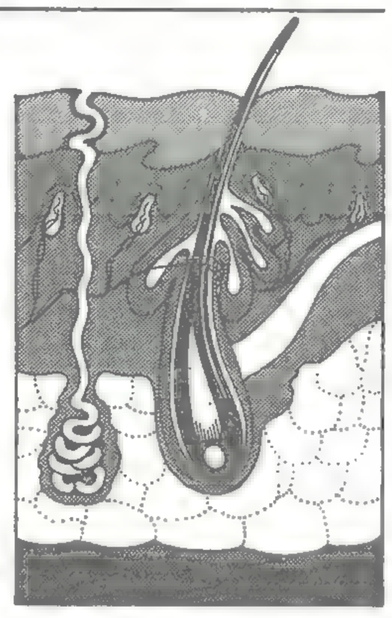
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

How Buf-Puf® beautifies your skin every time you wash.

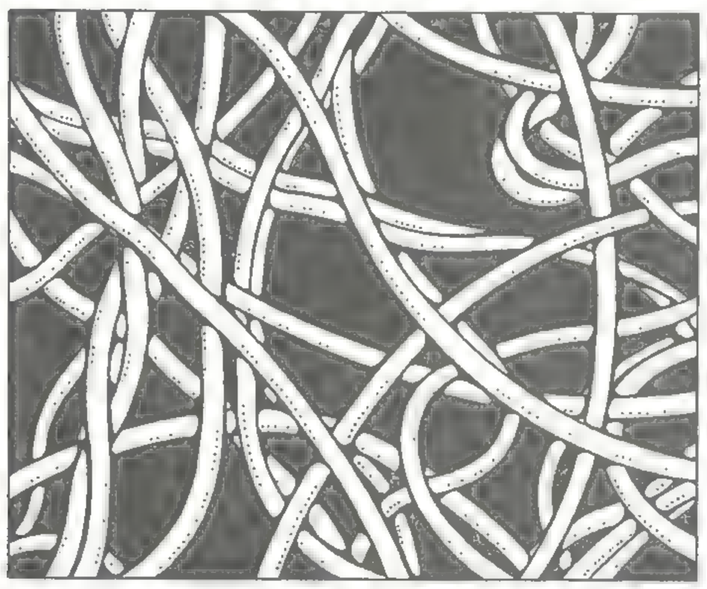
Skin. A complex marvel.



Your skin. It's the part of you the world sees *and* judges.

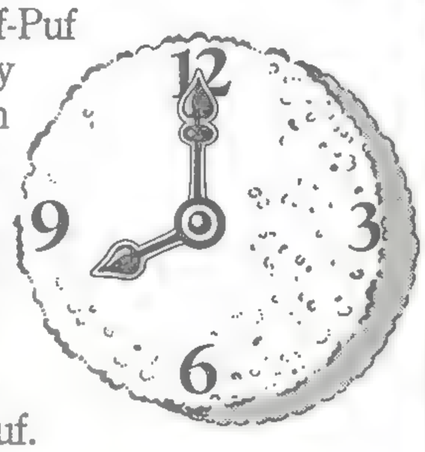
It's a perpetual youth machine…remaking itself month by month as countless cells die and slough off and are replaced from below. Consider the debris that results from this continuous rejuvenation process. And, consider how difficult it is to keep your skin clear and glowing given this constant state of cell turnover.

Nonwoven fiber matrix cleans deep.



Buf-Puf nonmedicated cleansing sponge is a product of advanced polyester technology. It was developed by a dermatologist to work with your skin's normal rejuvenation process. It is used when you wash, and it requires no extra time or effort. Buf-Puf reaches down to gently lift off and remove dead skin cells and other skin debris. This process is called *epidermabrasion,* and the result is younger looking, smoother, softer skin that simply glows.

No time lag.



Because Buf-Puf works in harmony with nature's own processes, there is no time lag. You start looking better from first use; continue to look good as long as you use Buf-Puf.

How to use Buf-Puf.

How you use Buf-Puf depends on your own beauty regimen. Any skin type *can* use it—dry, oily, or mixed. Some women use it when they bathe or shower. Others before they make up—and to remove makeup at day's end. Some use it when they're tired and want to feel fresh again. The important thing is: women who have used Buf-Puf wouldn't be without it. It's that effective. And that simple and easy.

It's the least you can do for your skin.

BUF-PUF®
NONMEDICATED CLEANSING SPONGE

Riker Laboratories, Inc.
Northridge, California 91324

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HOROSCOPE

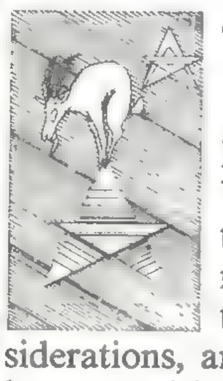
(Continued from page 74)

Scorpio
OCTOBER 24–NOVEMBER 22

An amazing number of factors are working on your behalf this month, but it is up to you to fit the pieces together. Use the first twelve days to map out your plan of attack. Then, when Mercury changes signs on the 13th, make your move. Be sure to examine all contracts carefully; be wary of any verbal agreements, particularly those concerning your project on the 24th. Spend the 31st with someone you care about.

Sagittarius
NOVEMBER 23–DECEMBER 21

From the 1st to the 11th, mysterious Neptune will add a rich new dimension to your life and, at the new moon on the 6th, lead you to an unusual experience that will have a significant effect on your life. As a result, you gain a wide-ranging new perspective that enables you to accomplish more than you ever thought possible. On the 31st, you revel in the pleasure of your discovery.



Capricorn
DECEMBER 22–JANUARY 20

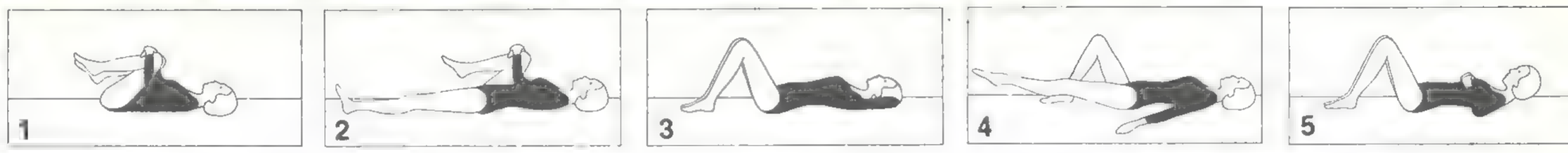
Love is "Topic A" this month. You will find that your perspective is changing when it comes to relationships: now, you are interested less in the practical considerations, and more in genuine feelings, in honesty with your partners. And you realize that perhaps you cannot get all you want in one person. You may turn to several lovers—one for security, one for the sheer joy of loving!

Aquarius
JANUARY 21–FEBRUARY 18

You have one more chance at that elusive brass ring of fame and power before Uranus ends its current transit through powerful Scorpio. Take advantage of the windfall Mars offers on the 12th; it may enable you to initiate a bold new program using connections you have established in the past. On the 13th, Mercury encourages you to take a gamble and to ask for the help you need to make your dream a reality. The 25th is the golden day to sign your agreement.

Pisces
FEBRUARY 19–MARCH 20

You have every reason to feel optimistic about the new year; your ruler, Neptune, in freewheeling Sagittarius spurs you on to break new ground. You come across several enthralling new ideas from your travels that you may use in some kind of teaching project or which you can market for your own profit. Use the 1st to the 11th to formulate your plans; then actually do your selling from the 13th to the 22nd. From the 27th to the 31st, sit back and reap the returns.



KAREN KARLSSON

Unexpected "spots" it's a good idea to exercise for improved overall posture

Stronger, more limber calf, foot, and back muscles are basic

EDITOR'S NOTE: *The following exercises supplement the article "Posture from the feet up and the inside out" on page 158. Before embarking on any exercise program, it's wise to get your doctor's okay. —K.A.*

CALVES, FEET

Orthopedic surgeon John F. Waller, Jr., M.D., chief of Foot and Ankle Service at Lenox Hill Hospital in New York, feels that the simplest, best exercise to counteract some of the effects of high heels, help balance the body, and improve posture is to stretch out the calf muscles. Stand barefoot, feet together, about an arm's length from the wall. Palms against wall, bend your elbows, and lean forward until forearms touch the wall; feet stay flat on the floor. Hold 20 seconds, back up and rest, then repeat: 4 times in the morning, 4 in the afternoon, 4 at night. Every 3 or 4 days, try to move your feet an inch or two further back from the wall so that you feel a pulling—*not* pain—in the calf muscles.

Two other exercises can help build the muscles that control the foot—and stand you in better stead. One is simply to rise up on your toes and come down. The other is to lean with your back against the wall, feet out a little in front, and lift up toes and front of foot using the heels as the fulcrums. Start off with 5 in the morning and 5 at night for both exercises, and increase by 2 or 3 repetitions every week until you get to 60.

POSTURE BACK-UPS

Back-strengthening exercises (illustrated *above*) will also help improve posture. These are recommended by Joseph M. Lane, M.D., associate professor of orthopedic surgery at Cornell Medical School and chief of Metabolic Bone Disease Service at The Hospital for Special Surgery in New York who says, "Exercise is crucial to healthful posture." The series should take you about 15 minutes, should be done 5 times a week—"lying on a firm bed or cushioned rug"—and supplemented by activities like bicycling, swimming, slow jogging, or brisk walking. "Make an effort to climb stairs," says Dr. Lane. "Climbing one flight equals walking at least two blocks."

Beginners should start with one repetition of each exercise and work up to 5 repeats; intermediates, work up to 10 repeats; advanced, 10 repeats supplemented by partial sit-ups (work up to 50 to 100).

1. Lying on back, knees bent, bring both knees to chest. Hold to count of 5. Relax.
2. Knees bent, pull one leg to chest. Extend opposite leg until back of the knee is flat. Hold to count of 5. Relax.
3. Knees bent, feet flat, flatten small of back against floor by tightening buttock and stomach muscles. Hold to count of 5. Relax.
4. One knee bent, raise opposite leg, kept straight, 6 to 12 inches off floor. Lower to floor as slowly as possible. Relax.
5. Knees bent, arms across chest, bring head and shoulders up toward knees. Hold to count of 3. Relax.
6. Legs straight, knees together, arms at sides, bring head and shoulders up toward knees. Hold to count of 3. Relax.
7. Feet up, knees together, arms across chest, bring knees to chest, return to original position (feet don't touch floor). Relax.
8. Legs straight, knees together, arms across chest, raise both legs 6 to 12 inches off floor. Hold to count of 3. Lower legs slowly. Relax.
9. Knees bent, hands behind neck, stretch elbows down to floor. Hold to count of 5. Relax.

GIVE YOUR BACK A BREAK

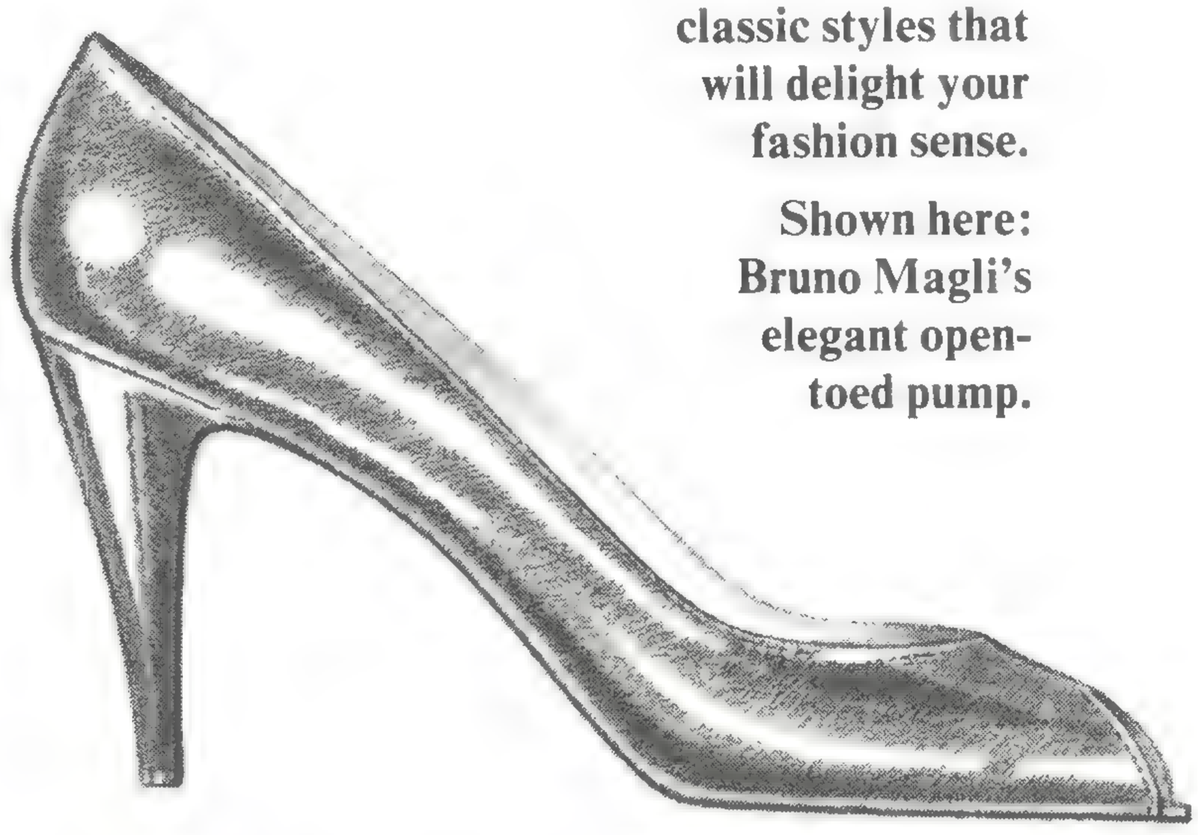
Dr. Lane's "preventive medicine" tips to ensure the strong back basic to good posture:

The closer you carry your bag to your center of gravity, the better. Best: a backpack; second best: a shoulder bag.

When you work at a desk, get up and walk around every hour or so.

If you tend to backaches or swayback, don't sleep on your stomach.

Avoid overweight. ▽



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Shown here: Bruno Magli's elegant open-toed pump.

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Travel Now

Tibet, at last...California posh-spot...Irish escapade

By Richard Alleman

Tibet—Himalayan mystery-land, off limits to travelers for centuries—is now open. Special this year: seven first-time trekkings to Tibet—for hearty travelers—organized by Mountain Travel of California. The thirty-day itinerary begins in Hong Kong, swings through mainland China, stops in Guangzhou (Canton) and Chengdu. Eighteen days are then scheduled for Tibet, beginning in capital city Lhasa—site of the Potala, *above,* the thousand-room former palace of the Dalai Lama. Afterwards, the tour heads for Mt. Everest where, based in tents at 16,500 feet, travelers will explore the area for five days. Final tour stops: Xi'an (famous for major archaeological finds) and Beijing—both in China. Departures: from mid-April through mid-October. Information: see page 84—or write Mountain Travel, 1398 Solano Ave., Albany CA 94706. Pictured *left, top to bottom,* wine-robed Tibetan Buddhist monk; ancient monastery painting; rock-hewn roadside Buddha.

IRELAND: $333!

For a romantic winter weekend, Aer Lingus will fly you from New York to Dublin and back for $333. This super-bargain, Thursday-to-Monday fare is good January 15 through March 2. Among Ireland's off-season charms: cozy pubs, winter golf, literary landmarks, lovely walks . . . plus discount rates at top hotels. See travel agent.

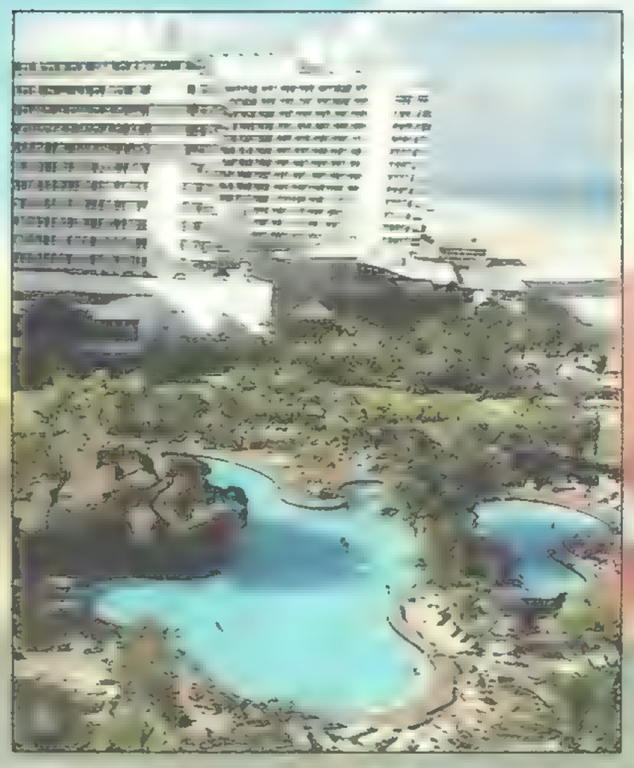
EASY WINTERING

Kiawah—South Carolina's joy of a resort isle—offers year-round golf, tennis, fishing, beachcombing, beach biking. And through February 28, semitropical Kiawah also offers a special three-day/two-night package that includes deluxe room, breakfasts and dinners, greens fees, tennis court time, use of bicycles . . . all for $90 per person sharing a double room. Information: see travel agent or call toll-free (800) 845-2471. *Right:* Kiawah egret—one of the island's 150 species of birds.

INN NEWS IN NORTHERN CALIFORNIA

Just forty miles north of San Francisco, California's newest wine-country escape place: the Sonoma Mission Inn, right. Reopened last summer after a $5-million renovation, the one-hundred-room California classic is already drawing the glamour crowd from New York, Beverly Hills, Europe. Lures? Rooms designed by famed San Francisco decorator John Dickenson . . .a dazzling Olympic pool with private cabanas. . .nightlit tennis. . .pink-walled-and-ceilinged Provençal restaurant. Planned for summer: a Golden Door-style spa. See page 84.

When I'm in Miami, here's where you'll find me.

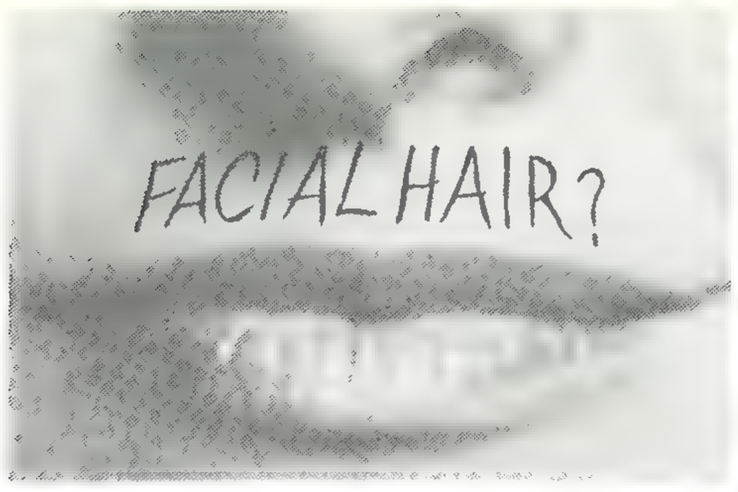


Frankly, I'm an outdoor person. And rarely have I found a hotel that caters to my outdoor moods like the Fontainebleau Hilton. Instead of just a pool, I can relax here beside this beautiful tropical lagoon. And you should see the beach now—it's big and white—the way I remember it as a little girl. And when I want to unwind, I can hide away under the waterfalls at a cavernous grotto bar. I love the Fontainebleau Hilton, it's truly my kind of place.

FONTAINEBLEAU HILTON

4441 Collins Avenue, Miami Beach, Florida 33140

For reservations or information, contact your local Hilton Reservation Service Office, your travel agent, or call us direct at (305) 538-2000



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Unlike depilatories made to remove bristly underarm and leg hair, Surgi-Cream is extra gentle. Especially formulated for facial use. You apply Surgi-Cream with fingertips. 5 to 8 minutes later you wipe away every trace of facial hair leaving the skin soft and ever so smooth. You'd never know hair had been there.

Odorless and painless, Surgi-Cream has been the professional preference of hairdressers for over 20 years. As its name implies, Surgi-Cream is also used in hospitals. Buy a tube at your nearby beauty salon or drug counter. If unavailable, send $3.50 (includes postage and handling) to Dept. V, Gambine Products Inc., 60 E. 42 St., New York, N.Y. 10017

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TRAVEL

Focus on Florida: good resort news from Miami to Palm Beach

In the land of nonstop summer: fresh places to stay, live, shop, enjoy

BY DESPINA MESSINESI

South Florida is so easy to take. Tailor-made for sunny-sea holidays, the area's two-star resort cities—Miami and Palm Beach—continue to have dizzying sums of monies spent on and around them. Each time I return to South Florida (I do often), I view the scene as if I were wearing a new pair of eyeglasses. The newsiness stuns: a shuttered hotel turns museum; new skyscraper towers are added to existing condominium complexes; enormous beachfront resorts are totally revamped; shopping malls—some already established, some just recently opened—flourish. And all this happens under Florida's immense, fail-safe sky: by day, flocked with clouds white as dry ice; by night, star-studded and seemingly lowered like a lid over the land and sea.

Miami, with its satellite communities—Miami Beach, Bal Harbour, Coconut Grove, Coral Gables—is called, quite correctly, Greater Miami. For me, Miami is a wonder-world. I love whizzing over causeways like roller coasters—and looking down on bungalows dwarfed by palms, silhouettes of skyscrapers off in the distance. Under Florida's razor-sharp light—almost as luminous as that of Greece—everything becomes intensely defined in the plate-flat landscape.

In downtown Miami, the city's financial district on Brickell Avenue is just a block away from Biscayne Bay. In this Wall Street-by-the-Sea, glassy modern buildings stand in landscaped gardens, housing banks, international big business, and insurance companies.

Not far north of this solemn tropical business world is the dazzle of the Omni International Miami Megastructure. I had forgotten about this complex's crowded, village-street energy: families pushing prams; kids, couples promenading; an amazing range of shops; the smell of fast-food and popcorn. Omni is a conglomerate: a twenty-floor hotel tower as well as an atrium that includes the hotel lobby with its splashing fountain, plus bars. outdoor café, restaurants, disco, pool, tennis—and two floors of shops. J. C. Penney anchors one end, the fine Florida department store Jordan Marsh ties down the other.

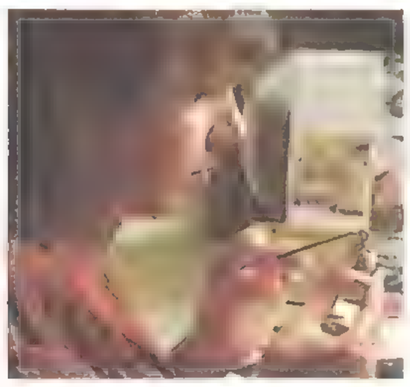
New at Omni: the Potato Place—a hole-in-the-wall serving nothing but baked potatoes with a variety of trimmings: butter, cheddar and provolone cheese, sour cream, Icelandic caviar. The most expensive combination: $2.95. A few stores away, one entrance leads to six movie theaters, each playing first-run flicks. Nearby, Omni's Amusement Center is a delight: charming silver-topped merry-go-round with pink-plumed horses; another carousel with vicious-looking motorbikes; wonderful hot-pink heart-shaped balloons for sale; a shooting gallery; an old-fashioned popcorn machine; an arcade with the latest electronic games.

Downtown Miami's modern passenger-ship port on Biscayne Bay, above—busiest cruise harbor in the world.

Each Friday and Saturday in Miami, the city's modern cruise port (the busiest in the world) is lined with half a dozen lovely white Caribbean cruise ships. From the MacArthur Causeway connecting downtown Miami with Miami Beach, the view of the moored ships—the bow of one ship almost nosing the stern of another—reminded me of a procession of circus elephants linked by their trunks and tails. From my glorious room at the Fontainebleau Hilton on Miami Beach, by merely sitting up in bed, I could also watch the ships: moving white specks on the blue horizon.

Almost three years *(Continued on page 82)*

ANIMALS SHOWN APPROXIMATELY ACTUAL SIZE



The Woodland Animals

MINIATURE PEWTER SCULPTURES

Twelve beautifully detailed sculptures by the gifted artist Jane Lunger, meticulously crafted in fine pewter, and affordably priced at just $14.50 each.

Available by subscription only, exclusively from The Franklin Mint. Please order by February 10, 1981.

Imagine—for just a moment—that you're standing in a quiet forest glade. It's early morning, and sunlight filters softly through the trees. You brush aside a screen of leaves . . . and there, nestled in the undergrowth, is a baby fawn.

This is part of the magic that inspired Jane Lunger to create a wonderful new collection. *The Woodland Animals Miniature Pewter Sculptures.* Twelve endearing pewter figures—each no more than two inches high—yet each engagingly true to life.

Each miniature a small masterpiece of design and detail

Sculptor Jane Lunger has been acclaimed for her remarkable ability to capture all the spirit and grace of wild animals. For this collection, she has portrayed twelve forest creatures with amazing warmth and realism . . . so that every one of the animals is brought to life in a charmingly original work of art.

Here is the fox, curled up amid clusters of wild violets. He's at rest, but his ears are perked to catch the faintest sound. The beaver munches contentedly on a finely-veined aspen leaf. The fluffy-tailed squirrel seems to be chattering impudently at you from his perch in a tree.

And *each* original pewter sculpture is richly detailed—so that you can see the most subtle nuances of form and expression . . . and practically *feel* the texture of each animal's fur.

Jane Lunger selected the medium of fine pewter because this metal is unsurpassed in its ability to capture such fine detail. Master pewterers of The Franklin Mint—renowned the world over for their skill—will devote their attention to each work. Every sculpture will be *individually finished* to highlight the lustrous beauty of the pewter itself.

Exceptional quality . . . at a very affordable price

Despite the care and time that must be taken with every sculpture, these original works will be available at the extremely reasonable price of $14.50 each. This price is guaranteed for all subscription applications received by February 10, 1981. *The Woodland Animals* are available exclusively from The Franklin Mint, and only as a complete collection.

Because they so perfectly combine art and nature, these beautifully crafted miniatures will be endlessly fascinating for you, your family, and friends. As a collection, they will be a delight to display in your home.

There is no need to send any money at this time. Please keep in mind, however, that the subscription application should be signed and mailed to The Franklin Mint, Franklin Center, Pennsylvania 19091 by February 10th.

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The Woodland Animals

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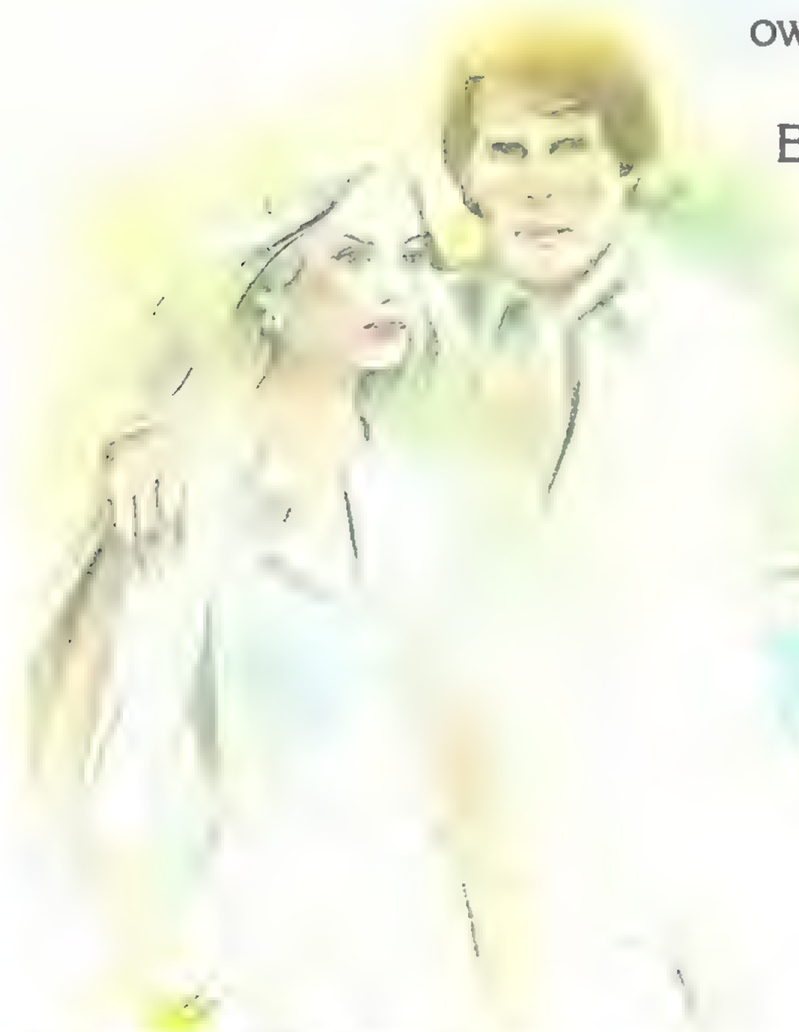

For reservations and information phone or write: Palm Beach Polo and Country Club, 13198 Forest Hill Boulevard, Wellington, West Palm Beach, Florida 33411.

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PBP CC Palm Beach Polo and Country Club

SOUTH FLORIDA

(Continued from page 80)

and $25 million later, the Fontainebleau—now under Hilton management—adds up to a fabulous new resort. The new man-made beach is 1200 feet long. Nearby, the enormous new free-form pool is set in jungly groves recently planted. The new Lagoon Saloon is a make-believe cave inside a manufactured mountain with a seventeen-foot waterfall. Sheltered redwood walkways lead to a saltwater pool, to seven new tennis courts equipped for night play, and to three whirlpool baths.

Inside, the Fontainebleau has changed dramatically. A two-story wall of glass has transformed the lobby into an airy indoor garden. Here, the blend of polished marble floors and walls, glittering crystal chandeliers, rattan chairs and tables, tubs of glossy plants creates the cosmopolitan, relaxed feeling of the bar lounges of hotels in the Orient. The shopping arcade on the lower level could have been modeled after an underground bazaar in a grand Hong Kong hotel.

For the many foreign guests, the Hilton staff at the Information Desk speak half-a-dozen languages. All Miami brochures are in English and Spanish—as are Hilton room-service menus, which also include French and German. For direct dialing, long-distance telephone instructions are in eight languages: Japanese, Dutch, Portuguese, German, French, Italian, English, Spanish.

A good-natured staff succeeds in keeping guests—of any nationality—happy. Food service arrives promptly; maids turn down beds in the evening; doormen in safari uniforms open doors; "runners" in blue jogging shorts park and deliver cars at jet speed. *Note:* The Fontainebleau's grand next-door neighbor, the Eden Roc hotel, has just been revamped to the tune of $6 million.

More Miami Beach news: On the southern end of the island, the area from 6th Street to 21st Street has made the National Register of Historic Places. With its high concentration of 1930s Art Deco buildings (approximately eight hundred), this is the first zone of twentieth-century architecture ever to gain such recognition—and now its preservation is assured. To best see this neighborhood of "Depression Moderne" buildings, consult the portfolio-guide *Art Deco Historic District* with map, glossy photos, fact-filled captions. Not to miss seeing: the Cardozo Hotel with its mottled lavender marble columns . . . the WPA Post Office, a grandiose white cylinder edged with pink-grey marble . . . the tall linear trio formed by the St. Moritz, Poinciana, and Royal Palm hotels.

At the other end of Miami Beach (about seven miles north of the Art Deco district), the garden mall of Bal Harbour Shops is a triumph of contemporary architecture—and merchandising. Here, many of the world's major emporiums and designer names are clustered together. In a few steps, it's like traveling from New York's Fifth Avenue to Paris' Faubourg St.-Honoré to Rome's Via Condotti. What is even better, the shops, here, stock not only well-edited fashions for resort life but the latest clothes for colder climates.

Michael Todd's "Daimaru IV," above—one of many artworks in the gardens of Miami's new Grove Isle condominium resort

Like Florida plants that shoot up overnight, new names pop up each season at Bal Harbour. Among this season's crop: Caché—with brilliant, floaty, trendy silk evening things; a Doubleday book shop; Pratesi Linens; F. G. Bodner—a haberdashery with exquisite piles of cashmeres plus a bar, cappuccino machine, and a limousine to pick up and deliver shoppers. Coming soon: a three-story Bonwit Teller.

Bal Harbour's Pierre Deux has a large collection of French country cottons—some already made up in classic shirts and skirts, some sold by the yard. A seamstress "upstairs" runs up custom orders. Especially eye-catching at Bal Harbour: Valentino Piu; it carries home furnishings—chairs, daybeds, porcelains—with the Valentino signature. The new Saint-Honoré Gourmet shop, run by a French couple, has over one hundred fresh items—from breads to pâtés—brought in every day. Crabtree & Evelyn stocks its shelves with pots of English jams. R.S.V.P. shines with pots, gadgets, everything necessary for gourmet cooks.

Bal Harbour also has a new Charles Jourdan shoe salon—and Roberta di Camerino's collection of butter-soft belts, billfolds, clutches, and handbags is now carried, for the first time, by the shop Elaine, along with the ivory jewelry, handbags, accessories of Rafael Sanchez, Reva, Carlos Falchi. At the Lillie Rubin salon, a newly designed collection of handmade knits—jumpsuits, pants, camisoles—conforms to her trademark of feminine fashions.

In Miami Beach, the Fontainebleau Hilton's new free-form pool, above

Ten minutes north of Bal Harbour, Turnberry Isle Yacht and Racquet Club, a luxurious condominium resort, has caught on in a big way. A year after opening, its two apartment towers are fully occupied; and the spacious, balconied condominiums in a third tower—not yet completely finished—have already been spoken for. A fourth tower is now under construction.

A sports haven, Turnberry Isle has six racquetball courts, twenty-four tennis courts, two Robert Trent Jones golf courses, plus a health spa with Nautilus equipment run by Steve Martini, formerly with the prestigious Palm-Aire Spa resort. Turnberry Isle is luxurious, low-key, and offers great quality. Everything is well made—from armchairs in rooms to the ecologically designed yacht marina.

Grove Isle is another fantastic new South Florida condominium resort. This three-tower complex on Biscayne Bay—just minutes south of downtown Miami—mixes art, architecture, nature. In between apartment towers, sculpture gardens contain works by Nevelson, Calder, Noguchi, Michael Heizer, Sol LeWitt, to name a few; the sculptures look even more extraordinary against the glorious moving clouds of South Florida skies. Besides the condominiums, Grove Isle has a fifty-room hotel; its restaurant features superb buffets. Rooms—both in the hotel and the condos—look out on Biscayne Bay, the sculpture gardens, Key Biscayne Island. At night, the lights of the city of Miami glow warm and pink. Special at Grove Isle: security. Every public entrance is electronically monitored; all apartments have burglar alarms, smoke alarms, emergency buttons. Should there be a power failure, emergency generators kick in to keep the security systems functioning.

Just a few miles from Grove Isle, Vizcaya, the great Italianate villa by the sea, has long been one of Miami's major tourist draws. Begun in 1914 as the dream palace of farm-machinery millionaire James Deering, Vizcaya today is more exciting than ever because now it can be experienced by night in a dramatic "Sound and Light" presentation. This extraordinary floodlit walking tour of the grounds, gardens, and main house is narrated by Thomas Hoving—former director of the Metropolitan Museum of Art in New York City. Similar to "Son et Lumière" shows at European and Middle Eastern historical monuments, Vizcaya's Sound and Light is a Florida first. *Note:* The show begins promptly at eight on weekend evenings; be on time—just as at the opera, late arrivals are not admitted.

Minutes from the splendor of Vizcaya, Coral Gables, Miami's old-monied residential area, is an enclave of stately Spanish-style homes on streets literally canopied by banyan trees. The big news in Coral Gables is the new home of the Metropolitan Museum & Art Centers. Taking over the Country Club building of the landmark Miami Biltmore Hotel, the museum now has its own grand palazzo in which to show off a growing collection of costumes, paintings, contemporary Latin American art. Special museum event, January 23: a fashion extravaganza honoring designer Pauline Trigère, in the *(Continued on page 84)*

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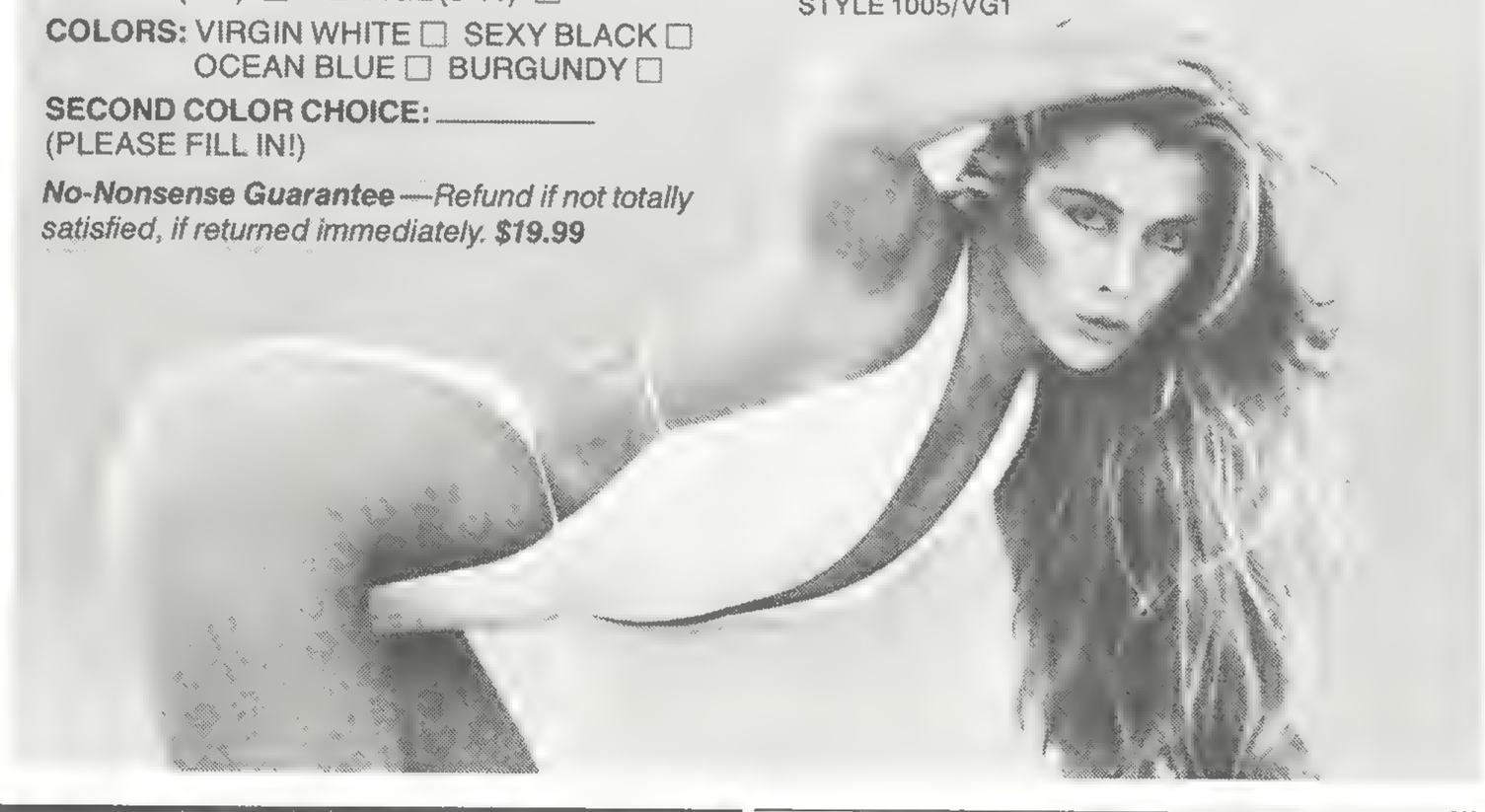

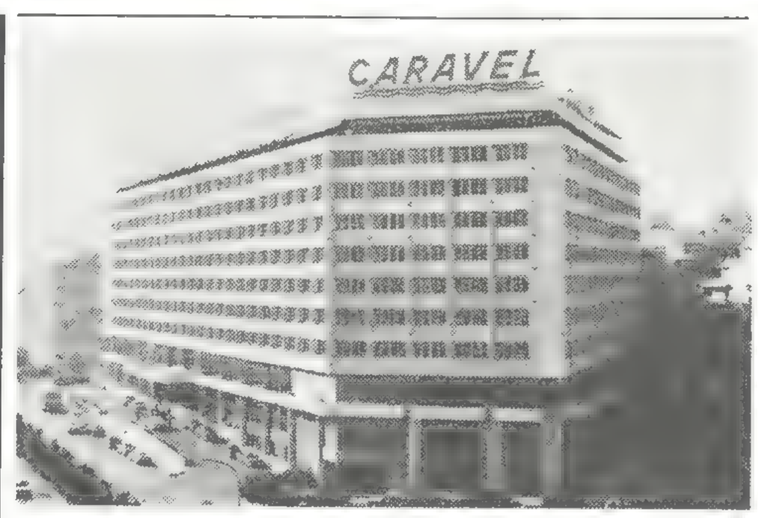

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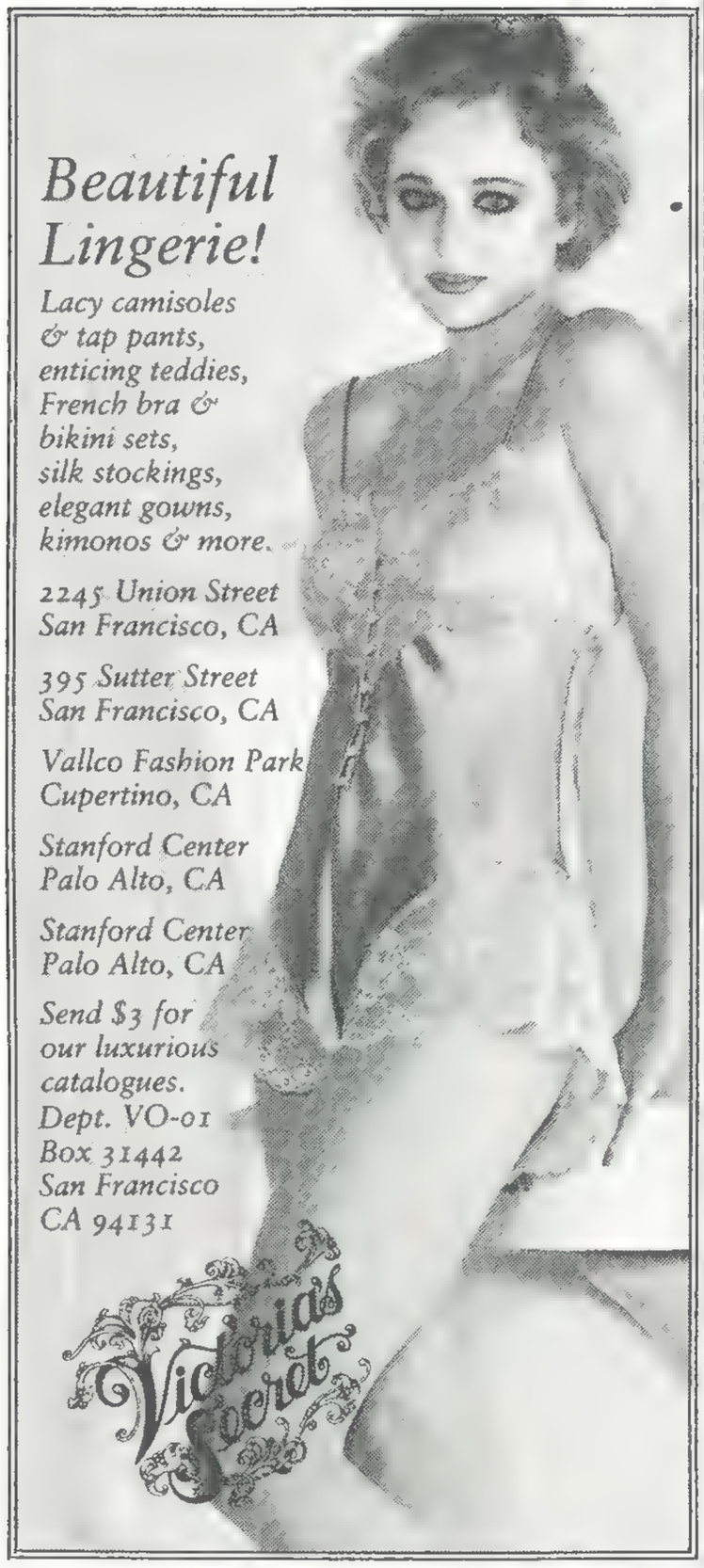
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SOUTH FLORIDA

(Continued from page 83)

Grand Ballroom. This retrospective of Trigère's designs from 1939 through 1981 is being masterminded by Martha Phillips—whose Martha apparel shops are landmarks in Bal Harbour, Palm Beach, and New York.

Also enriching Miami's cultural life: the Coconut Grove Playhouse—built as a movie theater in the 1920s—now serves as headquarters for the Players State Theater. This ambitious repertory company-/drama conservatory presents seven major productions annually—plus numerous workshop performances. Scheduled for 1981: *Getting Out* by Marsha Norman, January 9-February 1 . . . *The 1959 Pink Thunderbird* by James McClure, February 6-March 2 . . . *Agnes of God* by John Pielmeier, March 6-29 . . . *Go Back for Murder* by Agatha Christie, April 3-26. *Note:* For pre- and post-theater drinks and dining, two restaurants—Bananas and The Encore Room—are linked to the theater, have live music.

More good dining in Coconut Grove at Kaleidoscope—an upstairs restaurant in Commodore Plaza with wrought-iron furniture, masses of plants; excellent for lunch. In Coconut Grove's super-shopping center, Mayfair in the Grove—with brick paths, mosaic walks, ferns, fountains—two New York transplants, Pronto Ristorante and The Ginger Man, are good bets for lunch and dinner. For drinks and light fare, L'Orangerie is Mayfair's new sidewalk café; it's next to the Mayfair gazebo.

Miami's newest shopping plaza—The Falls—is about fifteen minutes south of Coconut Grove. Open seven days a week and looking like a peak-roofed South Seas village built over lagoons and around waterfalls, The Falls has the merriment of a nonstop fair. Amusing—and good—dine-spots: Coasters—entered via a gangplank over a lagoon—has oysters, clams, crab legs, shrimp salads. The Old Fish Market serves lake trout, dolphin, pompano, snapper. Vines is a wine bar featuring cheese, breads, quiches, salads, and vintage wines—in a French bistro setting. Especially intriguing at The Falls: The Twenty-Four Collection—a shop with women's and men's wear, jewelry, accessories . . . plus art. The Twenty-Four Collection also has branches at Bal Harbour Shops and at Palm Beach's newest shopping mecca—The Esplanade.

Palm Beach: "everything money can buy—and do"

* * * * *

Palm Beach. There's nowhere quite like it in all the world. It's everything that money can buy—and do. Approaching it is a special experience: driving across the Royal Park Bridge, you are met by majestic palms edging Royal Palm Way. In Palm Beach, *everyone* makes a grand entrance. In Palm Beach, everything is finished, complete, well-groomed . . . perfect. Spanish Revival houses covered in bougainvillaea have lawns that are landscaped like jungle gardens; but nowhere on earth is

VOGUE

Travel in January

Please check the brochures you would like to receive and return this column to VOGUE, January Coupon, Box 2766, Clinton, IA 52735, BEFORE MAY 1, 1981. Allow 8 weeks for delivery.

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WHERE to GO

417 ☐ GREATER MIAMI: Maps and guides to entertainment, dining and shopping

431 ☐ MIAMI BEACH: Tourist information from the Miami Beach Visitor & Convention Center

FLORIDA SUNSPOTS

979 ☐ EDEN ROC: Miami Beach

978 ☐ FONTAINEBLEAU HILTON: Miami Beach

981 ☐ OMNI INTERNATIONAL HOTEL: Miami

901 ☐ THE BREAKERS HOTEL: Palm Beach

HOTEL/CONDOMINIUM COMPLEXES

983 ☐ GROVE ISLE CLUB, Coconut Grove: Known for its sculpture gardens, this private club, located on Biscayne Bay, features health facilities, shopping and fine dining

980 ☐ PALM BEACH POLO & COUNTRY CLUB, West Palm Beach: Polo tournaments, golf, tennis, swimming—plus superb resort living

713 ☐ TURNBERRY ISLE YACHT & RACQUET CLUB, Miami: A haven for sports enthusiasts, this luxurious complex features golf, racquetball, tennis and a spa

SHOP-HOPPING

722 ☐ THE ESPLANADE: The brand-new Palm Beach shopping mecca built around an elegant courtyard of cafés, fountains and gardens

723 ☐ OMNI INTERNATIONAL SHOPPING MALL: Downtown Miami's two-floor emporium includes restaurants and a children's amusement arcade

714 ☐ BAL HARBOUR SHOPS: In North Miami Beach, a designer marketplace for resort and year-round fashions

720 ☐ MAYFAIR IN THE GROVE: Coconut Grove's super shopping center also features fine restaurants

721 ☐ THE FALLS: Resembling a South Seas village, Miami's newest shopping plaza is built over lagoons and a waterfall

MORE PLACES to GO and STAY

919 ☐ CARAVEL HOTEL: Athens, Greece

306 ☐ IRELAND: Driving tours, maps and guides to pubs, inns and historic landmarks

414 ☐ KIAWAH ISLAND: A private-island golf/tennis resort near Charleston, SC

982 ☐ SONOMA MISSION INN: Wine-country escape-place just forty miles north of San Francisco

674 ☐ TIBET: For the first time ever, treks to this mysterious Himalayan land! 30-day excursions—organized by Mountain Travel—leave Hong Kong, swing through mainland China and on to Tibet and Mount Everest. . . seven departures begin mid-April and continue through mid-October

We're sorry, but VOGUE cannot answer any personal questions or requests

a jungle so civilized, so tamed.

Palm Beach's Worth Avenue is one of the most famous—and most expensive—shopping streets in the world. The lineup of bright-awninged boutiques and businesses here is staggering: Cartier, Gucci, Elizabeth Arden, Hermès, Lillie Rubin, Rochelle Thomas, Martha, Sotheby Parke Bernet, E. F. Hutton, Courrèges, Van Cleef & Arpels. . . . And now, on Worth Avenue, a whole new shopping world has sprung up: its name is Esplanade.

Barely a year old, Esplanade is relaxed and open: a courtyarded shopping environment on two levels with cafés, fountains, gardens, over a hundred flower boxes dripping a thousand plants. At Esplanade, doorman Cecil knows many shoppers by name; he used to be with the Colony Hotel. *Note:* Esplanade's valet parking is a great boon to Worth Avenue shopping—especially during the height of the season when street parking can be difficult.

Esplanade shops? The Twenty-Four Collection has art, sculpture, jewelry, men's and women's fashions. The Purple Turtle is filled with delightful fancy clothes for tots: Florence Eiseman dresses; Childcare Mary Jane shoes; tennis things; boy's blazers and flannels. The Purple Turtle also has special kid-sized mirrors. Ports International—a Canadian transplant—has classic cashmeres, silk blouses, Liberty print shirts—at attractive prices. Rodeo Drive's Eric Ross stocks men's sportswear—mostly Italian; it's the first branch of this Beverly Hills boutique.

Among Esplanade's great-name establishments: Saint Laurent/Rive Gauche, Les Must de Cartier, Georgette Klinger, Hattie, Emanuel Ungaro, Mark Cross, Courrèges, and two Ralph Laurens—one for men, another for women. Anchoring everything: Saks Fifth Avenue's marble-trimmed two stories with wrought-iron-grilled windows.

On the second level of Esplanade, Café l'Europe—just nine months old—has become *the* place to lunch in Palm Beach. Extremely attractive with wood paneling, leaded English windows, masses of plants, Café l'Europe serves, beautifully, huge apple pancakes, stuffed avocado salads, chicken and seafood crêpes, omelets, Scotch salmon (flown in from New York's "21" Club). *Note:* Since the restaurant does not take reservations, you should count on a moderate wait at lunchtime during the winter months.

Another very popular Palm Beach area dine-spot is the Clematis Street Café at 531½ Clematis Street in West Palm Beach. (When directed here, you will be told that the restaurant is across from the Sewell Hardware Store and next door to Bill's Tuxedo Shop.) At Clematis, you bring your own wine; you choose from just three exquisitely prepared main courses; desserts have been described as "pure perversion." Not expensive—but you need to pay a yearly membership fee of $10 per couple to dine here.

West Palm Beach excitement, above: high-goal international polo tournaments at The Palm Beach Polo and Country Club

Big excitement in West Palm Beach begins this month with the start of major polo tournaments at the Palm Beach Polo and Country Club. Every Sunday at 3:00 P.M., from now through March, championship matches take over the Club's nine vast (300 by 160 yards) Bermuda-grassy polo fields. Besides polo, the newcomer—two-and-a-half-years-old—PBPCC offers luxurious condominium living in an active-sports setting. Apartment villages, here, are clustered around swimming pools, tennis courts, golf courses, lakes, lagoons, polo fields.

Back in Palm Beach, The Breakers Hotel is hardly a newcomer—it's an institution. Built in the 1920s—at a time when everyone wanted grandeur—The Breakers, inspired by the Villa Medici in Rome, more than filled the bill. Inside, its enormous lobbies and public rooms are frescoed, gilded, hung with tapestries, portraits in thick gold frames, Venetian chandeliers. The good 1980s news at the Breakers is that the hotel has refurbished a number of guest and public rooms; and recently a half-million dollars was spent on a new seawall to preserve the beach. Everything about the Breakers is finished, complete, well groomed, perfectly maintained. Like Palm Beach. ▽

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Another bonus: As we go to press, Air Florida offers the lowest unrestricted air fares to Florida. New York to Miami, Ft. Lauderdale, or West Palm Beach, for example, costs $99 one way—with no advance-purchase or length-of-stay requirements. Other low Air Florida fares: Washington DC-South Florida: $109 one way; Dallas-South Florida: $109; Houston-South Florida: $99.

For further information on South Florida, see Vogue To Go, *opposite;* to read more about Miami, see page 148.

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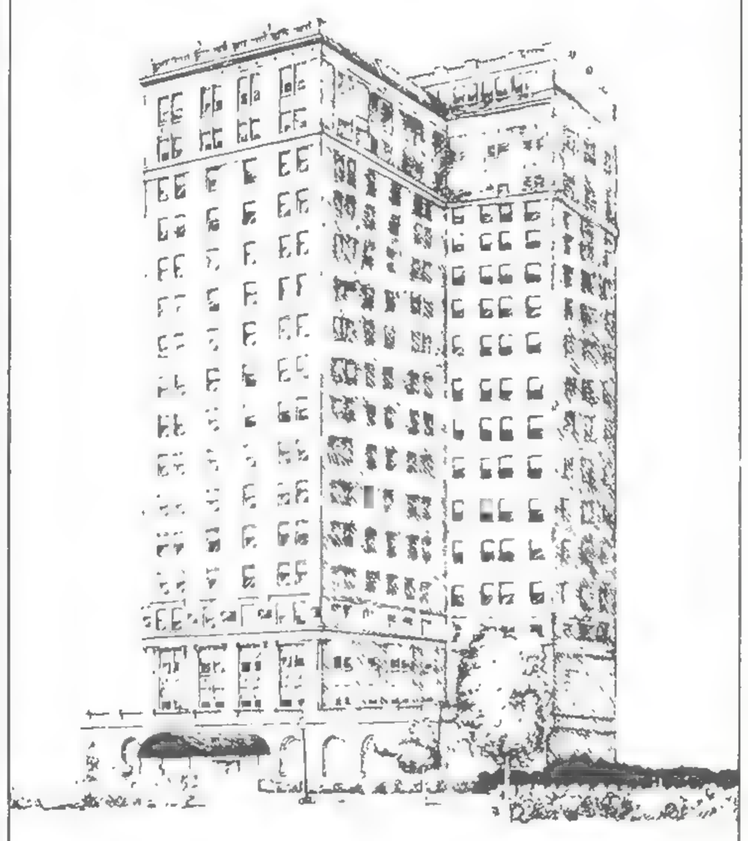

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Vogue's view on beauty books

WOMEN

today want guidance on how to look and feel their best. Which is why there are so many beauty/fitness books on the market these days. Here, as well as everywhere else, it pays to be an educated consumer...

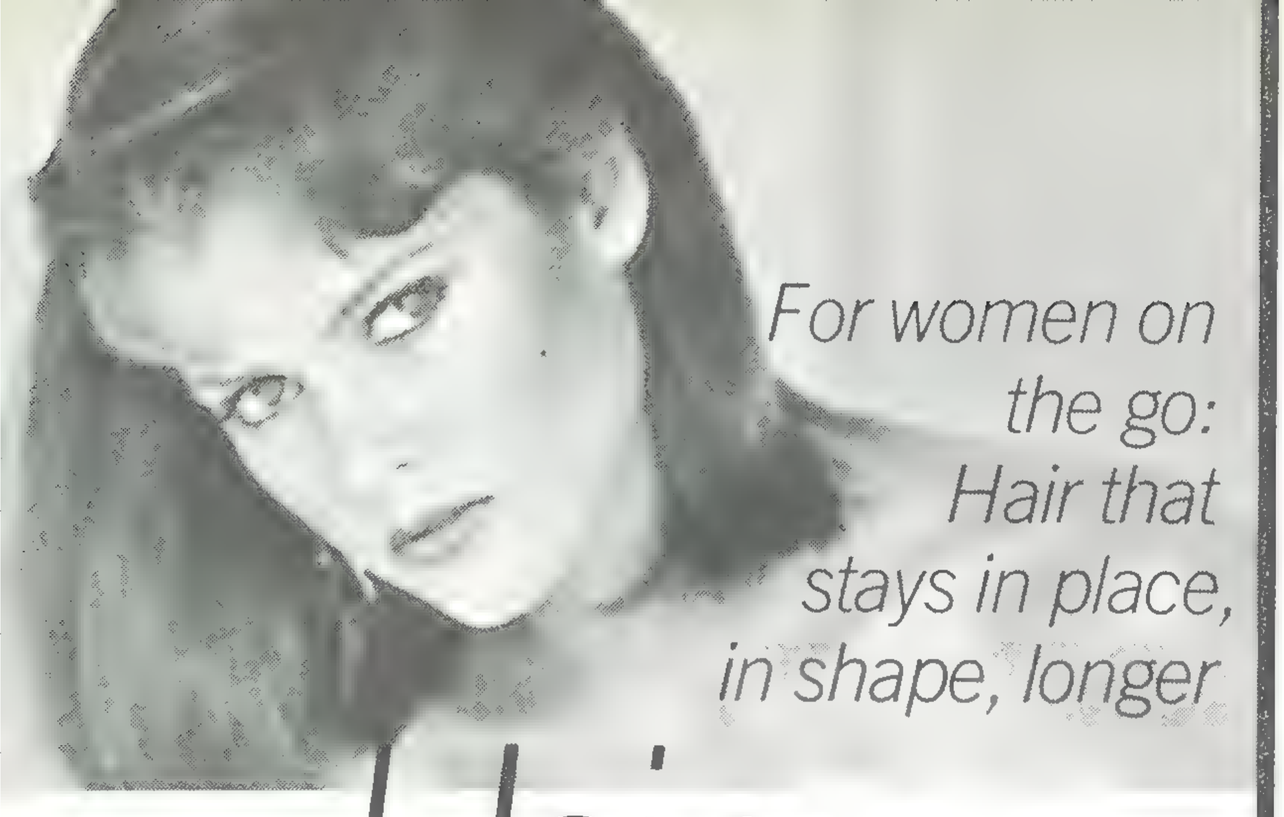
MORE O_2, MORE ENERGY

Although breathing is involuntary, we can control it, use it . . . to increase our energy, to decrease our fatigue, says Philip Smith in *Total Breathing* (McGraw-Hill Book Co.). Breathing is one of our least utilized "natural resources." Drawing on yoga, singing techniques, plus body-alignment techniques (more about posture, page 158), Smith helps raise our awareness of how we can provide our bodies with more oxygen. Sit in a chair, hands on thighs, and inhale strongly through the mouth in the shape of an O. This breath should fill first the lower lungs, then the rib area and the upper chest. Hold for three seconds, then exhale hard through an open mouth. Repeat twice. On the last exhalation, blow air out gently. Repeat three times.

"Beauty today is: an attitude toward life . . . energy . . . self-awareness" *Cheryl Tiegs*

BEAUTY "BANDWAGONS"

Everyone, it seems, is getting on the beauty bandwagon—whether an expert or not. If experience means expertise, Cheryl Tiegs should know what she's talking about. She went from fat and unhappy to a stunning success in one of the most grueling and competitive businesses around: modeling. There are some very good tips to be gleaned from her book, *The Way to Natural Beauty* (with Vicki Lindner, Simon and Schuster). What she picked up along the way are basics any woman can benefit from, including her thinking on makeup: "Too much has the look of . . . a barrier." . . . On the other side of the coin: That someone gulps 150 food-supplement pills a day does not necessarily qualify him to prescribe healthier habits for the rest of us—which didn't prevent actor Peter Lupus (of TV's *Mission Impossible*) from writing, with chiropractor Samuel Homola, *Peter Lupus' Celebrity Body Book* (Parker Publishing Co., Inc.). Interviews with movie stars such as Elizabeth Taylor and Burt Reynolds—who talk about their own (but not always good) ideas on eating, exercise, and appearance—are "reinforced" by sections on nutrition and vitamins. It all seems questionable, if not outright misleading, as it's all "quasi medical" advice. *Our* advice: spend the price of this book on a jump rope instead. (And *use* it!)



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For sports women: hair that stands up to the job. . .

When the Budweiser Eagles (left)—New York's amateur women's soccer team—began competition play, one of the first problems: how to keep their hair off their faces and out of their eyes. For help, they went to Vincent (right) and Fred Nardi, who made over the entire team: "The aim, in each case," explained the Nardis, "was to find a simple, functional style." Some of their solutions: long wavy hair pulled back into a high ponytail; shorter hair, layer-cut to frame the face—not fall in it; braids for fine, fly-away hair.

Photo, *top*: Hair, Garren at The Plaza/Glemby

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VOGUE'S

JANUARY '81

View

Tips on seasonless clothes...
denim news for spring '81...
new boom: petite sportswear

Edited by June Weir

Seasonless dressing

Five leading designers from New York, Paris, London discuss and sketch their approaches to building wardrobes that span the seasons—always looking great, regardless of time, place

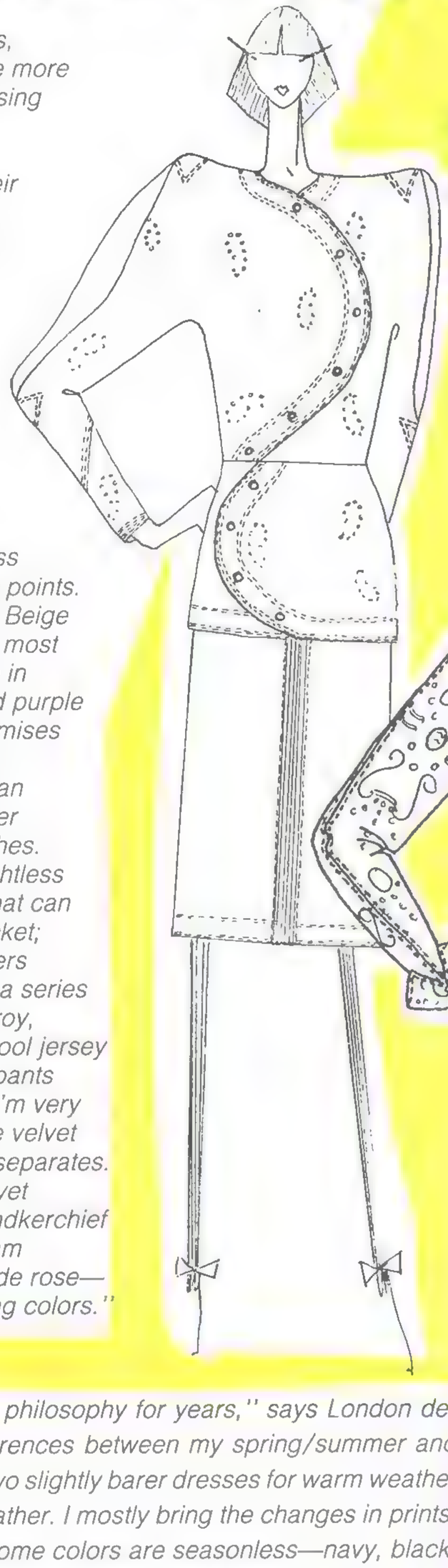
GEOFFREY BEENE LIKES A CARDIGAN OVER A BLOUSE AND WIDER PANTS FOR DAY. BY NIGHT JACKET BECOMES A BLOUSE

Geoffrey Beene believes, "American women are more 'into' seasonless dressing than Europeans. Also, Americans don't try to change their complete wardrobes each season in order to keep up with other women. You can't overlook the fact that more American women are working today, too. Then, you understand why seasonless dressing is on the increase.

"I feel that you can achieve seasonless dressing by following certain points. First, color is very important. Beige in all its different tones is the most versatile. It can go anywhere in the world. I'm using a greyed purple that I call 'heliotrope'—it promises to be another great neutral.

"At this point, I'd say a woman should aim for at least half her wardrobe in seasonless clothes. These should include a weightless raincoat; a cardigan in silk that can be worn as a blouse or a jacket; skirts in knits or silks; sweaters in cotton, silk, or rayon; and a series of pants in chino, fine corduroy, and silk. As far as fabrics, wool jersey is seasonless for skirts and pants but not for tops. Right now, I'm very excited about the way panne velvet looks. It's great for evening separates.

"I particularly like panne velvet with touches of lace and handkerchief linen. For spring/summer I am showing it in ivory and bois de rose—both perfect season-spanning colors."



JEAN MUIR MIXES SUEDE, LEATHER, AND MATTE JERSEY FOR SEASONLESS SEPARATES, DAY OR NIGHT

Seasonless dressing has been my philosophy for years," says London designer Jean Muir. "The only differences between my spring/summer and fall/winter collections are one or two slightly barer dresses for warm weather and heavier suèdes for colder weather. I mostly bring the changes in prints, patterns, and colors. Of course, some colors are seasonless—navy, black, or beige for a cold climate; white or beige for a warm one. Also a good red. I think the best seasonless fabrics are matte jersey, wool crêpe, light suèdes, and any fine jerseys—plain, crinkled, or glittered. Separates are the most versatile because you can interchange them:a matte jersey blouse can be worn with a skirt or with trousers. That's just the beginning of what you can do with seasonless pieces." *("View" continued on page 90)*

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Continued

"The concept of layers is very important in seasonless dressing. A woman needs a multitude of elements to play with"

Paris designer Sonia Rykiel thinks seasonless dressing is important because it is linked to a modern way of life. Today, women are more active. They travel more and need a variety of pieces that can go anywhere, serve many purposes.

"I have used the same fabrics, the same weight, the same quality, for twenty years. I always see jersey, crêpe, knits, lurex, and terry velours as the basics of seasonless dressing.

"I believe so strongly in seasonless dressing that I feel a woman's wardrobe, today, should be 100 percent in this spirit. You change your basic pieces by using distinctive accessories in a fantastic way. For instance, a dramatic bathing suit under a cardigan . . . a paillette ribbon worn diagonally from shoulder to waistline as a decoration . . . an extraordinary necklace—it's great to be a bit crazy."

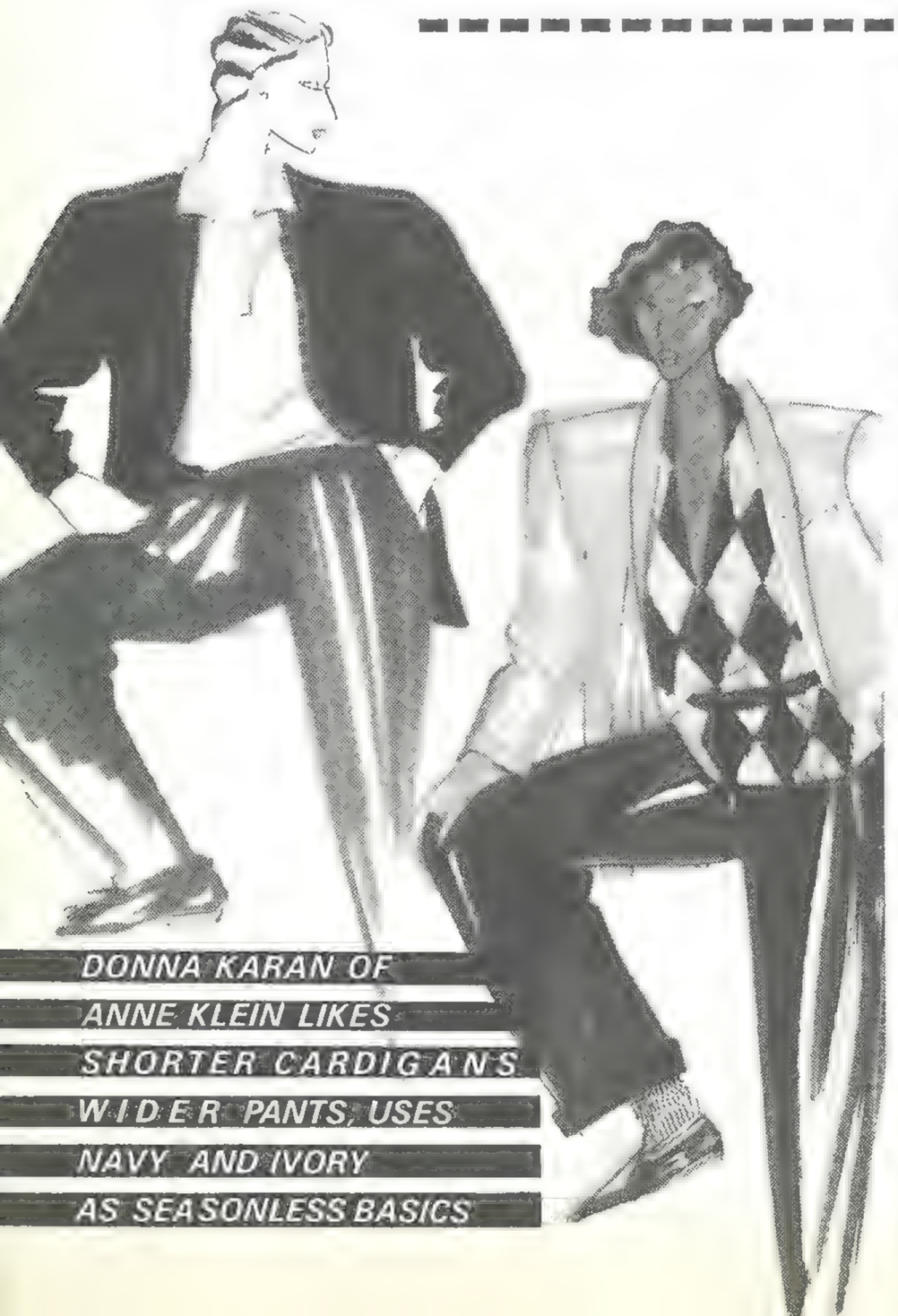
SONIA RYKIEL THINKS A CAPE IS ONE OF THE BEST SEASONLESS PIECES A WOMAN CAN OWN

Seasonless dressing is the backbone of my collections," asserts Zoran, who year-round keeps cashmere, silk, and flannel or gabardine in his SoHo-based business. "Today, women don't want contrived clothes. They want clothes that are comfortable and easy to change around. They want the option of being able to belt a dress or leave it loose depending on their mood.

"I feel a woman could build a seasonless wardrobe by sticking to cashmere, crêpe de Chine or charmeuse, and gabardine or flannel. Even her choice of colors could enhance this seasonless approach. For instance, I build my collections around pure white, ivory, a grey palette ranging from silver to pewter and charcoal, plus two strong brights that I see for any season—red and purple.

"I believe clothes should not have ornamentation, so there's nothing to date them. Also, I find one-size dressing is part of today's desire for comfortable clothes.

"Seasonless dressing is what I call 'Jet Pack'—you take six or seven pieces in cashmere, crêpe, or flannel in black or white and you're ready to travel all over the world, summer or winter."



DONNA KARAN OF ANNE KLEIN LIKES SHORTER CARDIGANS, WIDER PANTS, USES NAVY AND IVORY AS SEASONLESS BASICS

Donna Karan of Anne Klein backs seasonless dressing as a way of making life easier. "I see seasonless dressing based on fabrics and colors. For instance, there are certain fabrics, such as wool crêpe or crêpe de Chine, that you can wear day and night. Leathers and suèdes are year-round materials. I personally wear suède pants even in summer. Suède breathes, so it's comfortable regardless of the temperature. Other fabrics that I see as year-round basics include silk tweeds, cashmere, a new fine flannel, and all types of wool or cotton sweaters. A woman should keep about 30 percent of her wardrobe in seasonless fabrics.

"Besides black and white, I see navy and ivory in flannel as good season-spanning basics. Other years, I played up gabardine, but I think a fine flannel is richer, softer, and lighter. If I had to choose three pieces for versatile year-round dressing, they would be a fabulous pair of pants . . . a cashmere sweater dress . . . and a cardigan jacket, each in black, navy, or ivory."

("View" continued on page 92)

SEASONLESS LUXURY FROM ZORAN: SLIP-ON BASICS ALL OF IVORY SILK OR CASHMERE

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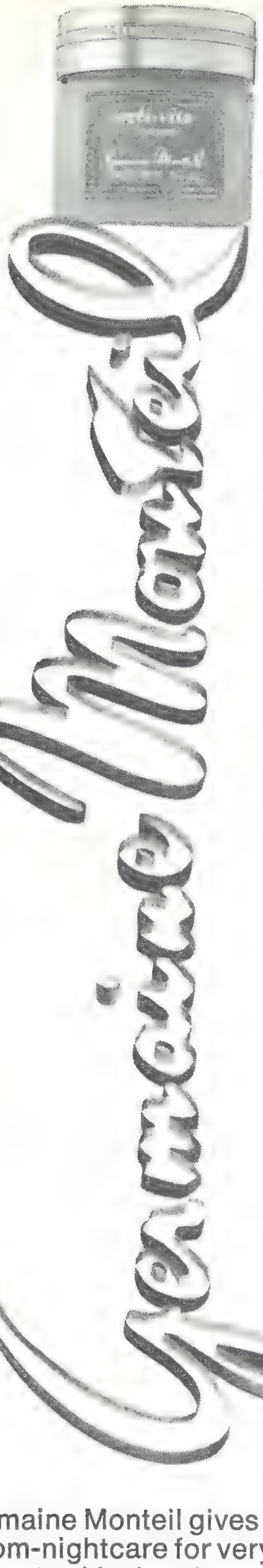

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VOGUE'S

View

Continued

A NEW WAVE OF DENIM

KENZO AND THIERRY MUGLER GIVE A WHOLE NEW LIFE TO AMERICA'S FAVORITE—BLUE DENIM. IN THE RECENT PARIS READY-TO-WEAR COLLECTIONS, BOTH OF THESE TREND-SETTERS USED BASIC DENIM IN NEW, SPECIAL WAYS

Just when you think every name designer has done his or her version of "status" jeans, up come two ideas that are fresh, timely, invigorating. They're new horizons for denim.

Kenzo, always a source of prophetic ideas, shows a batch of the best denim looks. He uses a very thin French denim that looks like chambray. He shows this marvelous denim in many ways including ruffled vests, ruffled minis, wide pants, and shorts. When Kenzo introduced this exciting new denim in his Paris show, he cleverly paired it with well-worn jean pieces. He calls it romantic denim, and stores love it.

Thierry Mugler, the New Wave designer of the French ready-to-wear scene, is always marching to the beat of a different drummer. This season, he came up with a Navajo-inspired collection that is bound to be one of the most copied looks coming from Paris. It is blue denim studded with frankly fake turquoises outlined in "silver." He shows this denim in jeans, jumpsuits, skirts, blousons, and vests.

Not only does Mugler accent his blue denims with turquoise studs, but he also shows them with Navajo-inspired jewelry: a bracelet, necklace, and hoop earrings of turquoise and silver. And then he teams these "Navajo" jeans with turquoise cotton T-shirts. Presto! a new look is launched.

("View" continued on page 94)

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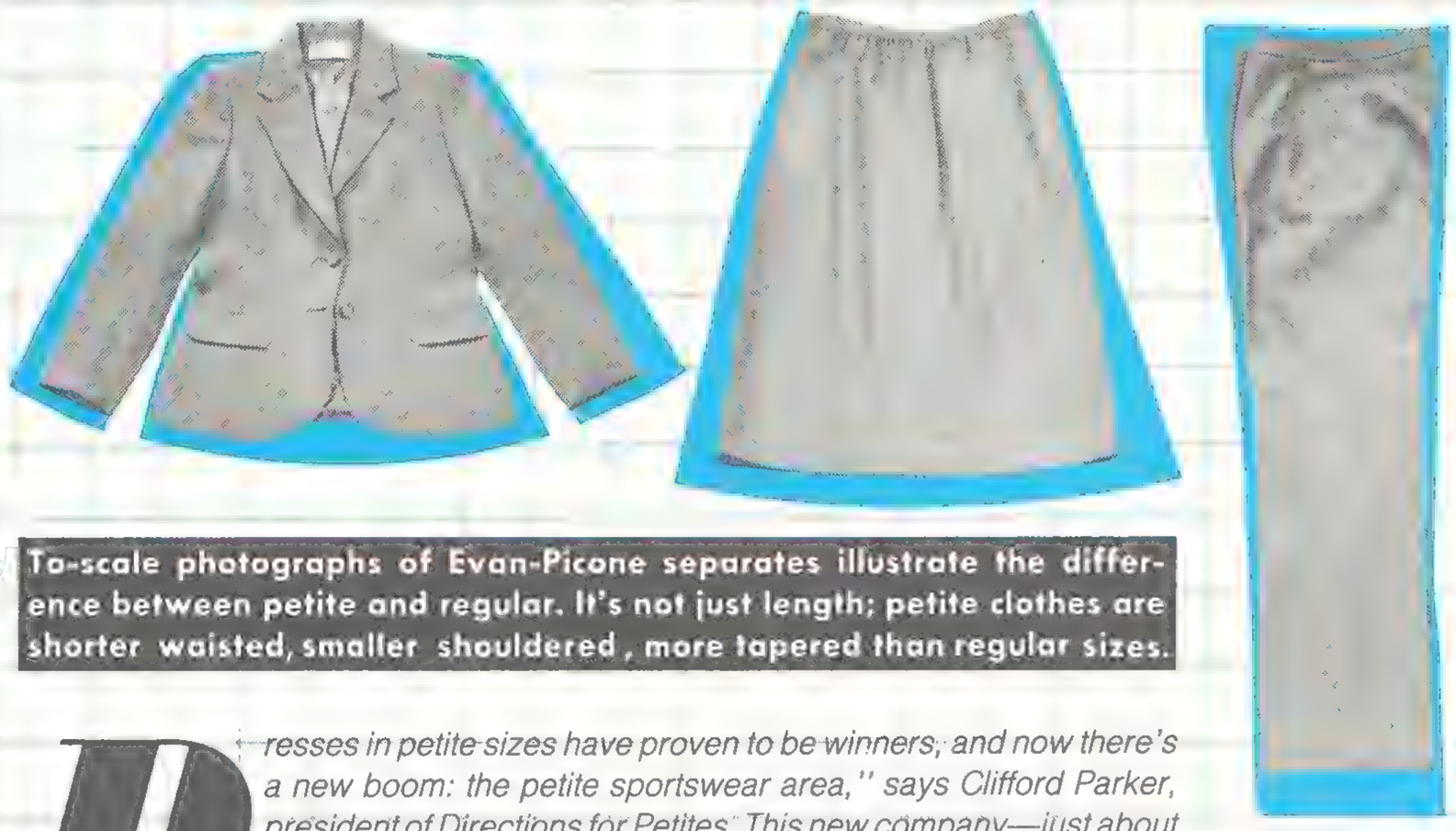
VOGUE'S

View

Continued

Following the success of petite dresses, the new boom promises to be: sportswear, separates for the shorter, smaller-proportioned figure

PETITE SPORTSWEAR



To-scale photographs of Evan-Picone separates illustrate the difference between petite and regular. It's not just length; petite clothes are shorter waisted, smaller shouldered, more tapered than regular sizes.

SEAN EAGER

Dresses in petite sizes have proven to be winners, and now there's a new boom: the petite sportswear area," says Clifford Parker, president of Directions for Petites. This new company—just about nine months old—finds an eager customer is waiting for smaller-scaled, shorter-proportioned clothes.

Frank Smith, designer for Evan-Picone, an established sportswear company that has recently discovered the petite customer, says, "We started doing petite sizes in sportswear, and I can't get over the number of letters and phone calls we get from petite-sized women literally thanking us for going into this market. I find it very exciting."

When B. Altman's ran a full-page advertisement on petite sportswear by Directions in late September, the response was outstanding. The under-five-foot-four customer, who has always had a problem finding jackets, pants, and skirts to fit her petite figure, was thrilled. "She had always found the pockets too low, the jacket sleeves too long, and the buttons out of place for her smaller-scaled figure," explains Chris Petrucci, a buyer at Altman's. "Alterations were always a major expense." Another interesting factor in the petite explosion: While the petite may be a shorter woman, she is not necessarily a small-sized person. For instance, size 16 petite is turning out to be a very fast mover in the stores.

What these experts say about dressing for the petite woman: Stick to trousers with straight, uncuffed legs (they'll make you look taller). Bypass high necklines and lots of ruffles (your neck is too short to take all these details). Make sure your jackets cover your hips (to give an unbroken, longer line). Stay away from oversized plaids and prints (they dwarf you).

In a season when stores and customers are looking for something new, petite sportswear promises to be a dynamic field. And, one that's here to-stay. *("View" continued on page 97)*

A PERFECT PETITE FIND

Classic white French canvas suit, beige and brown striped blouse from Directions for Petites. Jacket, $75; skirt, $31; blouse, $36.

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VOGUE'S

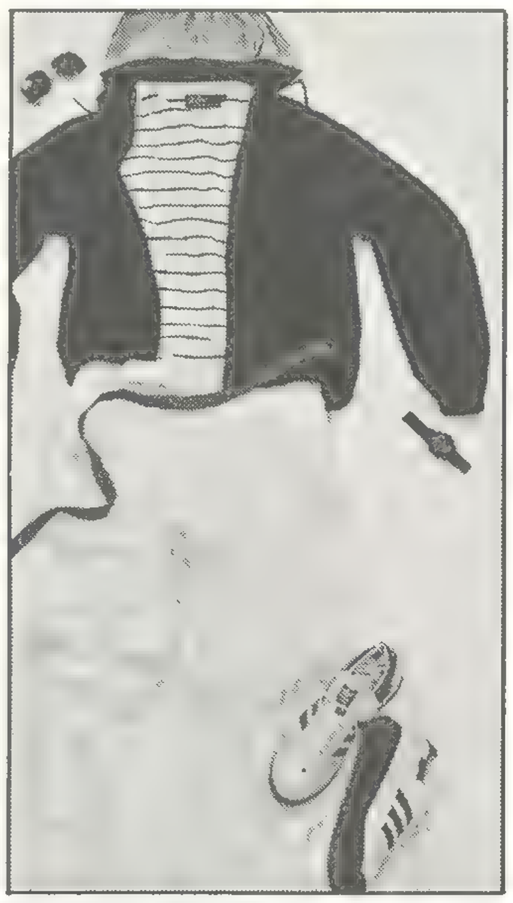
View

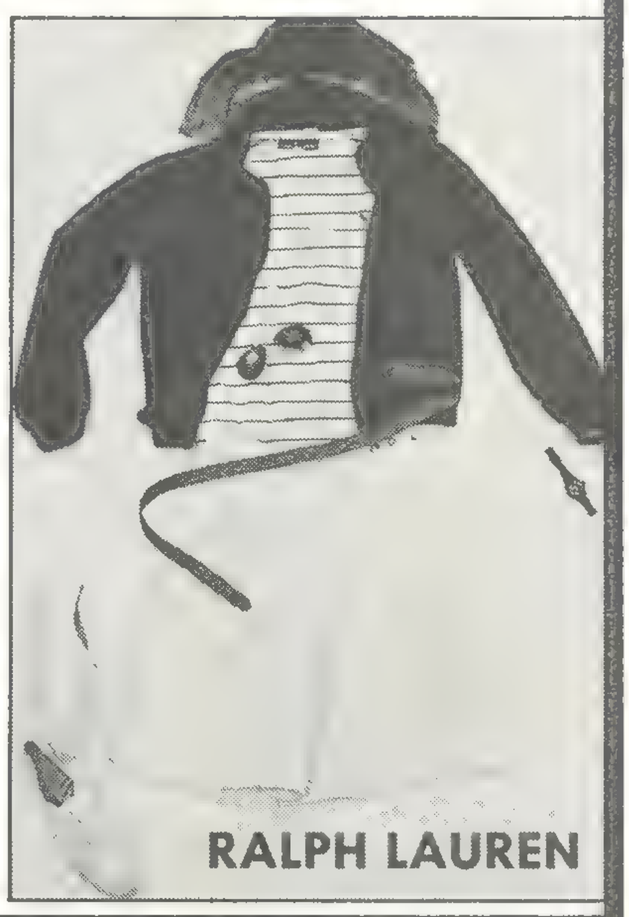
Continued

LOOK-ALIKES

FOR YEARS, WOMEN HAVE WEEDED THROUGH MEN'S CLOSETS—BORROWING TIES, OXFORD SHIRTS, FISHERMAN SWEATERS. DESIGNERS, NOW, HAVE PICKED UP ON THIS IDEA, ARE MAKING SOME OF THE SAME PIECES FOR MEN AND WOMEN. ANY DIFFERENCE COMES FROM THE WAY YOU ACCESSORIZE

Ralph's navy and white sailing shirt, navy cotton jacket, white pants and shorts, *right,* from his women's collection and his Polo line for men. What's different: The man wears trousers; the woman, shorts. His Porsche watch, Ray-Ban sunglasses are large; she wears the same but smaller. Adidas running shoes complete his look; U.S. Keds complete hers.



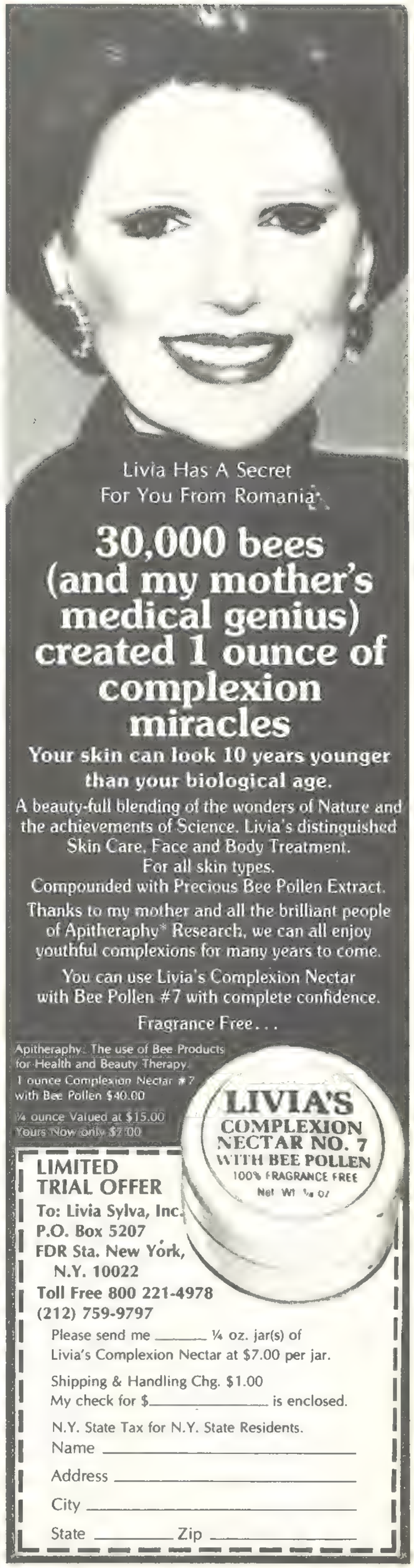


Why look-alike clothing? "I design in the abstract and think only of what will please me esthetically," says Perry Ellis. "Frequently, a good design has validity for both a man and a woman. Some pieces look male when men put them on and female when women wear them." Ralph Lauren believes, "Some mannish clothes—flannel trousers, gabardine skirts—actually can look sexier on women than traditional feminine clothes. Think of Katharine Hepburn, Greta Garbo. These clothes look good with low-cut crêpe de Chine blouses, lace, beautiful jewelry. The contrast is very attractive."

Perry's blue oxford cloth shirt and cotton khaki pants *(left)*—a perfect example of "good design that has validity for men and women." Both add leather belts from Coach, gold Rolex watches. The only difference: white sneakers and red socks look best on the woman, Topsiders and white sweat socks work for the man.

("View" continued on page 98)

SEAN EAGER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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

The hidden finds in spring collections ...designers' own style...a new life for sweaters... the way an American woman moves

The difference: If you're looking at spring, at a change to shorter lengths and a new proportion, what's going to make those changes look right is how you work through the problem of a shoe, a stocking. Some rules the fashion world's discovering? That "more leg" demands a lower heel . . . a new shoe with softness and delicacy . . . a leg that's neither bare, too dark, nor flesh-color: Semi-opaque, not sheer, stockings work best. If you talk about a lower heel, you may mean one-inch or lower . . . and that flatter heel may be a smaller heel—with an interesting shape or detailing. There are charming shoe answers to new lengths; working with them demands attention, but it makes the difference.

Personal style: For some designers, it's as clear in their show style as in their clothing. For New York's spring collections, the new style of personal showmanship? Everything from Zoran's two-model presentation (as spare and simple as his clothing) . . . to Joan Vass's "family" production—sweaters shown on non-professional models and Joan Vass's four children performing . . . to Michaele Volbracht's gala circus: stand-out evening clothes surrounded by stage theatrics, dancers, acrobats. . . . One of the most attractive messages for spring? Clothes' ease of movement. What's coming are less restrictive necklines; easier fabrics; skirts, pants, and jackets that are softer and less confining; clothes that say something about the way we live—and move—today. With flatter heels this season, models are coming down runways with long, healthy strides.

What's happening with sweaters? For spring, they've taken on a new role: with fewer "unique" pieces, more knits worked simply as attractive fabrics; it's the difference between last year's "fun" sweater and a cashmere tank top that can work again and again. This season, there's a new subtlety to knits, a trend for flatter knits, silky knits, an easier shape and slinky finish. Whether they're Halston's rayon-knit minidresses, Zoran's silk-and-cashmere pieces, Joan Vass's baby-blue cardigans, or Adrienne Vittadini's silk-knit pullovers, they're knits that don't announce themselves. . . . When something's in the wind, it's not just on the runway: In Paris, during ready-to-wear showings, street trends often mirrored designers' collections. Astute French women's choices: Blousons, short skirts, loden coats, Indian fringes, camouflage khakis.

The American invasion? London stores, reportedly, have started to import dresses by British designer Zandra Rhodes's dresses—from America. These are short silk Zandra Rhodes for Jack Mulqueen Ltd. dresses; they're something different with her special stamp; they also cost a fraction of couture-level U.K. Zandra Rhodes prices. . . . Seen on London fashion editors, a new favorite "uniform": head-to-toe—totally American—Calvin Klein.

"One indispensable pants shape...pants that can be worn by almost every woman"

1981: It could be the year of ruffles. They're softening everything for spring—blouses, pants, dresses—at ruffle kings Bill Blass, Oscar de la Renta, and Halston; they're adding flirt—in different workings, with different designer identities: sweater ruffles at DDDominick, tailored ruffles from Bill Blass for Blassport, subtle evening ruffles on dresses at Stephen Burrows. . . . Seen everywhere: lilacs and turquoises, the coming frame colors for prescription eyewear (red frames, by now, are considered classics). The fashion-direction shape? Again and again, it's contoured. . . . While more and more sportswear manufacturers are expanding into the "petite" market, there's a growing move to cover the needs of larger-size women: For spring, major lingerie manufacturers—Vanity Fair, Vassarette, Formfit Rogers—have all introduced flirtier lingerie lines for size 16+ women. It's good business. Statistics show: in the U.S., over 30 percent of women wear size 16 and over. . . . So men aren't forgotten, Ora Feder is now making a small men's collection to be sold with their women's lingerie. The idea: when a woman shops for herself, she could pick up, too, charmeuse pyjamas for her husband.

In this time of designer focus
on pants—knee pants, above-ankle
pants, culottes, jodhpurs, pants
of every name and description—
there are charming skirts
on the market: skirts you can sleuth
out of just about every collection.
As always, there's a variety of skirts;
at night, the option
of an extravagant full evening skirt
—as Oscar de la Renta did them . . .
a painted sarong (at Mary McFadden)
. . . or a long, narrow silk
evening skirt (Geoffrey Beene showed
it as a totally other way to go
from his full evening pyjamas).
For day, designers are showing
everything from the tiniest trouser
skirt (Bill Blass for Blassport)
to the most straightforward
gabardine pull-on skirt at Zoran.
And for spring, options don't stop
at styling: Zoran, for example,
showed this skirt in two versions:
one street-length, one mini. . . .
In this year of pants variety and
remarkable pants designing, is there
one indispensable shape—pants that
can be worn by almost every woman?
Saint Laurent may have supplied
the answer: When he opened
his Rive Gauche collection—
on the last day of Paris spring showings—
with perfect, slim, straight-legged,
cuffed, grey pinstripe trousers,
the entire audience applauded.

—KATHLEEN MADDEN

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FASHION AT THE START OF A NEW YEAR

What to know, what changes, what the differences mean

The first thing to know: as the year starts, there's a clear, sharp focus on the differences in fashion. Certain things that have been in the air—a leggier aspect to clothes, a decided softening in line, a more relaxed attitude— have been pursued to their logical conclusions. As a result, you find important changes everywhere—New York, Paris, Milan—changes that make for very real differences in dressing: when you see the new clothes, when you try them on, when you move in them, you know something has happened.

The most immediate, most obvious difference in a new proportion—one that's definitely shorter. Over the last few months, designers have been playing with length, with new ways to reveal the leg. Now, beyond the mere shifting of a hemline, there has been a concentrated design effort—in pants, and to a lesser degree in skirts for a variety of shorter lengths and shapes and looks.

Along with a difference in length, there is a different kind of softness—a move to clothes that are completely unstructured. A measure of that softness: a blouson has replaced a blazer as a "standard" jacket, a prettier blouse has become a key top, a suit jacket has become as thin as any cardigan.

Something else to look for—something that distinguishes fashion this season: an increased number of options. The reason: the best new looks are looks-in-pieces—two or three key pieces that go together then start to move apart and recombine to give you other looks, other effects. It's a way of dressing that's second nature to most of us; now it extends around the world, in every collection. The other side to pieces dressing: the number of "star" pieces that exist—versions of the key shapes that are highly ornamental—pieces that work as versatile accessories.

As you begin to look closely at this year's options, what you're aware of first—where you find the biggest differences—in the world of pants dressing. Where you see the new proportion, it's invariably worked out with pants. And the attention paid to pants, day and night, makes it irrelevant to question their validity as a way of dressing: pants are basic to modern fashion. The range of new possibilities brings that fact home in an undeniable way.

Which of the pants options you'll choose depends to a large extent on how you spend your time, and where. There are some new pants clearly designed for at-home-only settings; or for the easiest kind of hot-weather dressing; still others, for only the "youngest" legs. But—more to the point—there are new pants that work for everyone, every day: soft, pull-on pants chopped off just above the ankle—as easy to handle, as classic in their own way as grey flannels. Or new long pants that start to taper gently on the leg . . . or ankle-length pants that are softer, wider.

Then there are the pants that are perfect soft-skirt equivalents: shorter pants to wear with a flatter shoe, with darker color on the leg. Pants that go for active day dressing when you have them at their best; meaning: pants that are not too wide, not too full, pants that look as good from the back as they do from the front. The most appealing versions: an un-bulky, breezy culotte . . . a new kilt with the femininity of a skirt and the ease of walking shorts in a length that hits just above the knee . . . new walking shorts—slightly longer, sophisticated, far from sports-dressing . . . charming knickers—narrow, knee-length.

The outstanding jacket in a season of softness—the blouson. In two lengths—one, just to the waist—a wonderful look with an easy-going culotte or soft skirt. And a hip-length blouson that takes a longer, narrow "bottom"—ankle-cropped trousers, for instance. Either way, the blouson as a key jacket was in every collection, in every fabric.

The other jackets that come into play are equally soft, unconstructed—soft through the shoulder and sleeve, soft enough to be shaped by the body, light enough to be tucked in and worn like a blouse: a new waist-length jacket that's simple, raglan-sleeved, edged in braid . . . a wrap jacket in the thinnest suède . . . a thin gabardine jacket, unassuming as a sweater. For evening, the softness continues, but in highly decorative ways: in small suède jackets that are embroidered and re-embroidered . . . in painted, printed silk jackets . . . in the thinnest cardigans matched to bare tank tops and able to slide over—and inside—all varieties, all lengths of pants and skirts.

Day and night, a blouse has become the most important top . . . and the options here have increased geometrically. From the blouse that goes under a soft jacket to the blouses that stand out in their own right and "finish" a look: a blouse as spare and sophisticated as pure white silk, tucked for definition at the shoulder and cuff . . . a blouse as casual as oxford cloth done in a prettier, more feminine way . . . a blouse as ornamental as silk with lace, ruffles, extravagant color, or a combination of all three.

The other top to watch—especially as you get to warm-weather dressing—a tank top—under jackets, as the top of a two-piece dress, as a top on its own. At its best, at its simplest—spare, small-fitting, often in matte jersey: it becomes the perfect "foil" with any ornamental accessory, or ornamental jacket.

The coat of the moment is a raincoat—it exists everywhere in every length. And in a thin, thin fabric—cotton, silk, taffeta, with a light waterproof finish—gone are the heavy, slickery, vinyl raincoats of past seasons. Now, it's a coat with more style and presence: with color-keyed under-pieces, a raincoat can be the base of pulled together day dressing. And no matter where you live, what the weather is like there in January, if you're going to need a raincoat later, buy it now. Wait until spring, and you'll be out of luck—not to mention, out of the best raincoats.

There are two big changes at night. The first, the change in a short dress—the dress that started this fall—now, in keeping with the mood of the season, it's that much shorter, that much softer . . . that much less pompous. Irresistible new short dresses—often with the flirt of lace, or an extra edge of bareness—whether it's a wrap dress angled in front to show more leg or an almost-bare-in-the-back dress or a dress that's revealing in its simplicity and in the thinness of fabric. The color to look for: black or a black-ground print.

The other key difference—even more of a change—in a new evening pyjama. A pyjama with the impact, the presence of a "big" evening dress to wear for the same kind of big evening. But . . . for all the glamour, all the dressing, you never lose the relaxed quality, the sit-down-on-the-floor ease that gives a pyjama its special appeal, its modernity. The newest, the best are beautiful—with more design, even in the soft pants, and with knockout tops—a waist-length blouson, a decorative jacket.

The differences in fashion are universal; what's happening is happening everywhere. Having said that at the outset, a qualifier at the end: **those differences are worked by each designer within the context of his or her own individual style.** The way those changes are interpreted and re-interpreted gives fashion its vitality, its momentum. In each collection, there are new lengths of pants, new blousons, new blouses, new whatever, but in each collection they are different. A consistency of designer style has never been more pronounced and it's responsible for the healthy variations in looks that are also part of fashion at the start of a new year. The most relaxed, the most accessible variations—and it should come as no surprise—are from the American designers: how they interpret the important differences starts on the next pages . . . with clothes that signal the beginning of a new way of dressing, a new way to think about fashion in 1981 . . .

USA

The changes that are happening in fashion are happening everywhere: New York, Paris, Milan. But it's in New York, in the American collections that you see the news with a difference. A difference of style, of attitude. You see fashion that's thoroughly uncomplicated, easygoing—modern dressing at its most relaxed...at its best...on these fourteen pages

NEW YORK STYLE

Understated . . . *unmistakably American: the sense of attractiveness, the quality of ease. The starting point not only for fashion, but for makeup, for the look of hair. Close up, left: a different make-up at night—with soft, smudged color, in the sheerest textures for a totally new prettier effect. And a different softness to hair—"tousled," pulled up, falling gently. . . . The makeup, from Borghese's Shimmers Brilliante collection: Opalescent Glaze Lumina lipstick and Opaline Highlight on cheeks. These pages: hair, John Sahag; makeup, George Newell. Fashion details, see last pages.*

A way of dressing that's as understated as it is relaxed, as attractive as it is polished. A way of dressing that turns on pieces with more design, more of a difference. You see it here in some of the key elements for day: in a wonderful new blouse that adds finish as well as softness to any look, and in the softest, totally unstructured version of a suit

The first thing this season: a blouse—*for versatility, for an instant change. And for modern style at its best when it has the character of Geoffrey Beene's white silk blouse, opposite. "Simple," perfect—the shoulder and cuff shaped by gentle tucking, with a softer sleeve, a small collar. With his white-piped navy wool jersey jacket (not shown) and pants, about $1170. Bergdorf Goodman, Nan Duskin; Rich's; Dayton's; Balliet's. Watch from Tiffany's New Classics Collection. . . .*

Beauty Note: One thing about glasses—they call attention to the whole eye area. To give it the extra care it needs—Payot's Eye Contour Cream. . . . ***The difference in a suit,*** *inset left: Calvin Klein's longer, looser double-breasted jacket and new easy, pull-on pants, chopped below the calf—new pieces that set up a whole new proportion. Navy wool gabardine jacket, about $280; and pants, about $136. Over a tank top in dusty-rose suède, about $340. Bloomingdale's; B. Forman; Jacobson's; May D&F; I. Magnin. Details, see next to last pages.*

Denis Pie

What you get—always—in the best of American fashion: clothes meant to be lived in. This season, with an even more relaxed attitude, along with more design . . . unmistakable in the new focus on legs—in the variety of new pants options: different shapes, different lengths...and, in the new softness of jackets—a jacket soft enough to be worn tucked in as a blouse, soft enough to be shaped by the body...

Denis Piel

signals... new york style

The season's changes *in shape, in length, and proportion reflected in Perry Ellis' wonderful navy-and-white railroad-striped cotton suit: the pants, chopped off at the ankle, with a slightly softer, looser leg. And a jacket that's soft, tapered, gently shaped, with a full, gathered shoulder. Pants, about $120; jacket, about $160. Lord & Taylor; John Wanamaker; Jordan Marsh, Florida; Hudson's; Marshall Field's; I. Magnin. Watch from Tiffany's New Classics Collection. Details, see last pages.*

A blouse for all its importance in fashion this season can be as relaxed, as casual as the blouse you see here: the start of a look that's very informal. But very pretty, feminine. The kind of blouse to wear with everything from classic khaki trousers and jeans for weekend/leisure dressing to a more "sophisticated" pair of pants or easy skirt for day. What heightens the casual effect—in the most attractive way—minimal makeup, soft unstudied hair...

signals... new york style

Informal—and instantly appealing, *opposite: Perry Ellis' softened version of a classic oxford-cloth shirt—in pale blue, with a prettier sleeve and shoulder, a smaller collar, narrower line. About $56. Saks Fifth Avenue; Montaldo's; Swanson's on the Plaza; Bullock's. Watch from Tiffany's New Classics Collection. Accessories, last pages. . . . Beauty Note: With this kind of informality, soft makeup at its softest—a monochromatic palette of pale neutrals—a suggestion of eye shadow, a gentle wash of color on cheeks. Makeup here from Germaine Monteil's Winter Wheat collection.*

Denis Piel

Now: a polished, appropriate-on-the-job look can be easy, relaxed...un-serious

One of the new variations on pants, *left. Calvin Klein's cropped-below-the-calf taupe wool gabardine . . . easy, elasticized pull-ons. About $136. For everything your grey flannel trousers did . . . but with more dash. And great with any kind of top. Here with one of this season's prettier blouses—a silk crêpe de Chine with fuller sleeves, a soft, rosy color. About $152. Lord & Taylor; Kaufmann's; Rich's; Higbee's; Hudson's; Sakowitz. Pen, Elsa Peretti of Tiffany. Watch, right, from Tiffany's New Classics Collection. Accessories, other stores, last pages.*

signals... new york style

As relaxed, as understated as an elongated sweater set *. . . and just as easy to wear. Above: Geoffrey Beene's pale-beige wool jersey coat and tank-top chemise dress. About $900. Bergdorf Goodman; John Wanamaker; Sara Fredericks, Palm Beach; Harzfeld's.*

Denis Piel

It doesn't have to be something big...or pompous...to give you a change of pace, an ornamental look at night

signals... new york style

Unmistakable: the impact, the appeal of a short dress at night: *Perfect example, opposite, Bill Blass' little black silk organza—all spiral ruffles, a pansy print. The way it moves, the way it focuses on legs! Bill Blass Ltd. About $1450. Saks Fifth Avenue; John Wanamaker, Neiman-Marcus; I. Magnin.* **In a season of pyjamas and pyjama-looks,** *Geoffrey Beene's are still the best! Right. A white silk jacquard, edged-in-purple jacket—so soft, so light—you can wear it tucked in. Or, as it is here, over a matching camisole and purple pants. Pants that are pure Beene—beautifully designed, carefully thought-out. Full, easy . . . but not overdone—every ounce of fabric counts! About $2150. John Wanamaker; I. Magnin. Accessories, details, next to last pages. Hair, this page, Harry King.*

The interesting variety of pants

...now with more thought, more "design"

A very charming way to dress at **home,** *in the country—anyplace relaxed: Calvin Klein's new evening look in cobalt-blue silk crêpe de Chine. Sashed low, draped, stopping just at the knee, it's one of the many versions of "pants" you'll come across this season. About $220. Beginning March at Saks Fifth Avenue; Balliet's; Nordstrom. Accessories, next to last pages.*

Beauty Note: How to get hair like this—a good setting lotion, styling wand. Clairol has both: their Kindness Conditioning Setting Spray, Steam Crazy Brush Soft Styler.

These twelve pages: hair, Maury Hobson, makeup, Alberto Fava.

Chris Von Wangenheim

NEW SIGNALS...FROM PARIS

A SPECIAL TWELVE-PAGE REPORT

Paris... pieces dressing... a new focus on legs... a different proportion

Symbol of blouses—the key element in dressing—Yves Saint Laurent's ravishing fuchsia silk, *opposite*. About $395. With color!—sashed silk shorts. About $250. Saint Laurent Rive Gauche Boutique Femme NYC and Beverly Hills; Halle's; Woolf Brothers; Sakowitz. . . . **The new proportion,** *above,* the most attractive way: Lagerfeld's silk crêpe de Chine "double skirt" and T-shirt top, a small soft wool crêpe jacket. For Chloé. About $1950. Elizabeth Arden Salons; Hattie; Neiman-Marcus. Details, see last pages.

the newest dinner dress, Yves Saint Laurent's knockout black satin crêpe, *near right.* Small, leggy, unencumbered as a T-shirt. Symbol of the new proportion . . . of modern style! About $505. Saks Fifth Avenue; Saint Laurent Rive Gauche, Palm Beach; Hattie; Sakowitz. . . . Also from Saint Laurent, *far right,* **the best new "suit"** in Paris—anywhere! His wool flannel jacket—shorter, shaped, in a dusty rose; a soft plaid silk crêpe de Chine blouse. And, in a year when pants go in never-before directions—the man who's done the wittiest, most inventive pants—does . . . classic striped wool flannel trousers. Jacket, about $660. Blouse, about $520. Pants, about $370. Bloomingdale's; Saint Laurent Rive Gauche, Manhasset NY; John Wanamaker; Saint Laurent Rive Gauche, Washington, DC and White Flint; Balliet's; I. Magnin. Details, additional stores, next to last pages.

NEW SIGNALS...FROM PARIS

the essence of modern style: uncomplicated dressing

Chr s Von Wangenheim

the change in pants, changing options

NEW SIGNALS...FROM PARIS

The best new "look" in pieces and the most appealing, *opposite:* Lagerfeld's sensational skirt-equivalent—the "Bermuda kilt"—here, in taupe wool gabardine, slit and buttoned at the side. About $430. With a creamy wool gabardine jacket—longer, looser, unassuming as a sweater (about $705)—and his sleeveless white silk crêpe de Chine T-shirt blouse. About $300. For Chloé. Martha; Harzfeld's. To order at Nan Duskin. . . . **The unexpected proportion,** *right:* Sonia Rykiel's knockout coat—the softest, palest beige wool jersey—in a just-at-the-knee length (about $575) over matching pants—looser, cuffed at mid-calf (about $225). Barney's, NYC; John Wanamaker; Saks-Jandel; The Twenty-Four Collection, Miami; Marshall Field's; Balliet's. Details, see next to last pages.

pieces dressing—the key day and night

The new blouse-and-skirt dressing, *left*, at Yves Saint Laurent: his silk crêpe de Chine blouse (about $420), black silk jersey skirt (about $445). Bergdorf Goodman; Montaldo's; Saint Laurent Rive Gauche, Atlanta; Martha, Palm Beach and Bal Harbour; Neiman-Marcus. . . . **Another key top—the blouson.** *Below,* at Christian Dior, Marc Bohan's sequined silk/viscose jersey with a silk collar, about $1000. Silk shantung trousers, about $515. Saks Fifth Avenue; John Wanamaker. *Opposite,* **Ungaro's suit-in-pieces**—wool jacket, about $875; silk crêpe blouse, about $475; silk crêpe skirt, about $525. Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour and Houston. Also at Saks-Jandel; Creed's, Canada. Details, additional stores, see last pages this issue.

Chris Von Wangenheim

NEW SIGNALS...FROM PARIS

Chris Von Wangenheim

The ornamented top, *opposite,* at Claude Montana, in cobalt suède. For Ideal Cuir, about $1895. Suède trousers, $750. Bergdorf Goodman; Caron Cherry, Coconut Grove FL; I. Magnin; Bonwit Teller, Beverly Hills. . . . *Left,* **a key new top—the tunic,** as Saint Laurent does it: in wool jersey over a gold leather skirt. Tunic, about $585; skirt, about $680. Saks Fifth Avenue; Saint Laurent Rive Gauche, Washington DC and Chevy Chase; Martha, Palm Beach and Bal Harbour; Dayton's; Saint Laurent Rive Gauche, Beverly Hills. . . . *Below:* **The short dress at night**—Ungaro's black silk windowpane jacquard dinner dress. About $1495. Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour, and Houston. Also at Lina Lee Beverly Hills; Creeds, Canada. Details, stores, see next to last pages.

Unique design...legs!

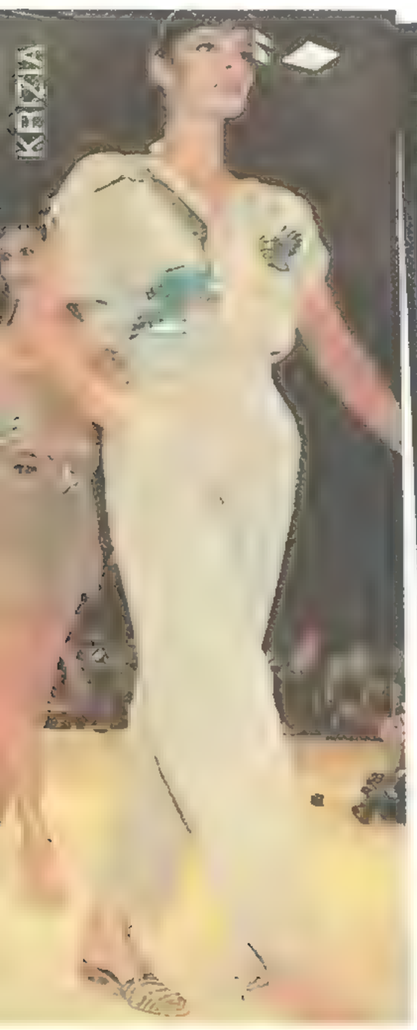
Chris Von Wangenheim

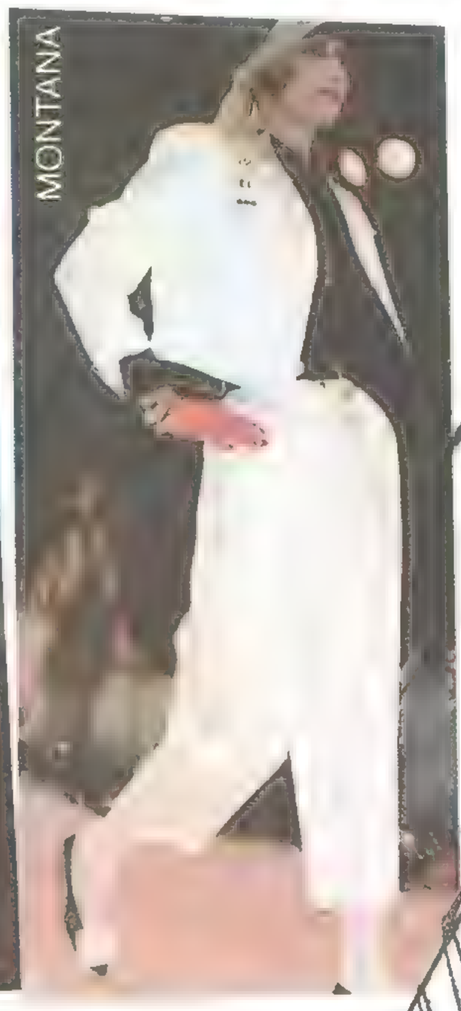
at night: nothing big, nothing "pompous"

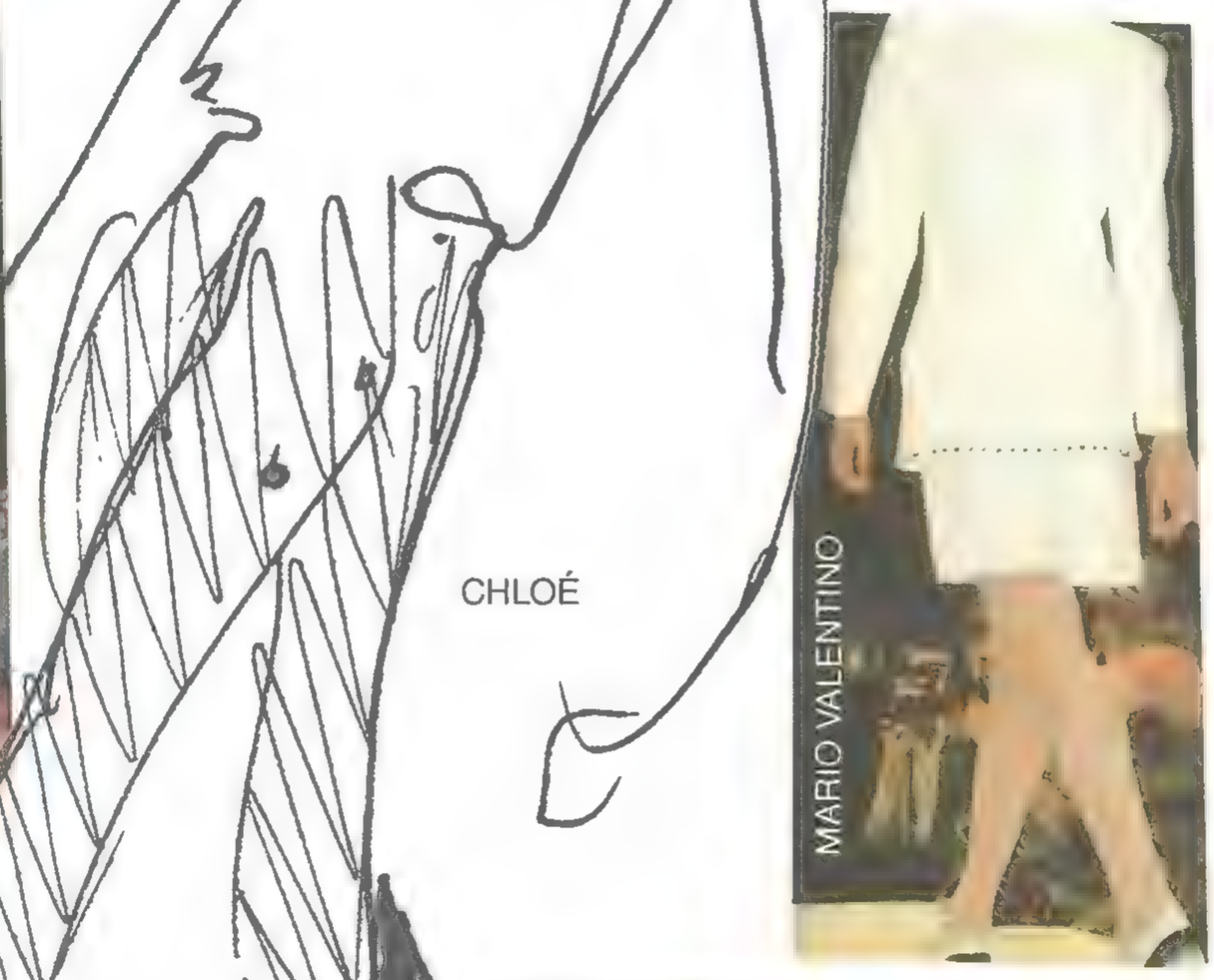
the perfect short length at night, *left,* of Karl Lagerfeld's small, small black silk crêpe de Chine dress with his signature "double skirt." Edged in Chantilly lace, practically barebacked—one of the prettiest dresses in Paris! For Chloé, about $1475. Saks Fifth Avenue; Saks-Jandel; Neiman-Marcus; Giorgio, Beverly Hills. To order at Nan Duskin. . . . *Below,* at Yves Saint Laurent, **the long evening dress—narrow, understated:** a curve of black silk matte jersey, draped over bareness. About $840. Saint Laurent Rive Gauche Boutique Femme, NYC and Coconut Grove FL; Younker-Kilpatrick's; I. Magnin. . . .*Opposite,* **the new soft shape of a blouson, here for evening:** from Valentino in white silk taffeta jacquard. Blouson, about $1135. Sak's Fifth Avenue; Valentino Boutique, Washington DC; Martha, Palm Beach and Bal Harbour; Sakowitz; I. Magnin, California and Chicago. Details, stores, see next to last pages.

Pants

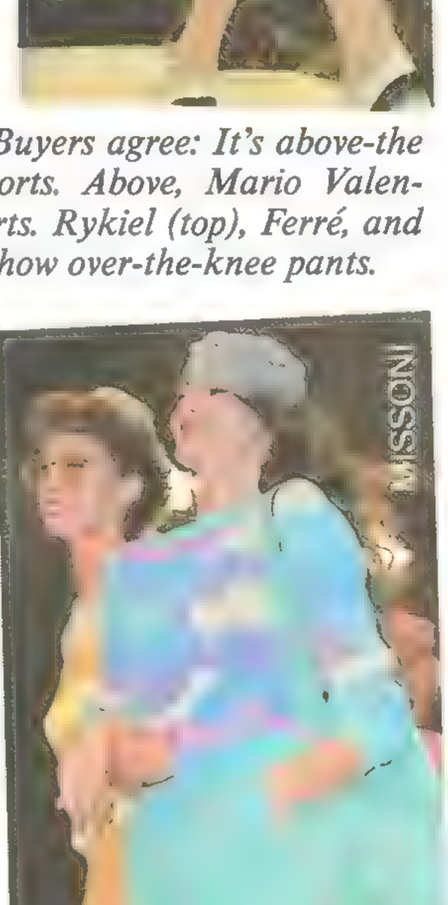
Watch for: *Jodhpur influence—it's going to give a softer shape to pants . . . Versace wraps the leg . . . Armani drapes and buttons the knee . . . Montana dramatically widens the pants.*







Variations: *Krizia uses stiff silk for jodhpurs . . . Armani shows skirt-like effects on jodhpurs . . . Strictly gauchos—by Montana . . . The newest pants: Chloé's "Bermuda Kilt" sketched by Karl Lagerfeld.*



Most wearable: *Buyers agree: It's above-the knee walking shorts. Above, Mario Valentino's leather shorts. Rykiel (top), Ferré, and Missoni (below) show over-the-knee pants.*

Classics: *While everyone else goes all-out for trendy trousers, Givenchy, Saint Laurent, and London's Jean Muir stick with timeless trousers, often in pin-stripes.*

Amanda Sposito

THE NEW LOOKS:

MILAN AND PARIS

BY JUNE WEIR

On these six pages: the big fashion trends for spring and summer, as shown by Milan and Paris designers. You'll see: Pants all over... skirts getting shorter... lots of blousons... jungle fever... big & bold accessories

Zouave pants continue: *Saint Laurent started them—now he does only one pair (below right) . . . However, soft pants continue: Versace, Valentino (above); Armani (below left).*

A winner: *Kenzo's side-slit Oriental pants (right).*

Pants

"Pants are a more modern way to look, especially for summer," says Giorgio Armani.

Most of the designers in Paris and Milan agree. They like the way a woman moves when she wears pants—with a freer, younger spirit.

Two designers, Armani and Valentino, back pants completely, especially jodhpur types. Armani does his jodhpurs two lengths: around-the-knee and above-the-ankle. He drapes, buttons, and keeps them snug at the hem. Rome's Valentino goes all out for a bloused jodhpur in everything from smooth leather to pouffy taffetas.

Armani and Valentino are not the only designers who feel strongly for pants. All over Milan and Paris, the big news is pants. They're short or long, wide or narrow, cuffed or slit, printed or plain, day or evening.

Karl Lagerfeld of Chloé does the newest pants—a "Bermuda kilt"—that ends a little above the knee. He says, "It's part pants, part skirt. Actually, one leg is a short Bermuda pant, then the fabric wraps over into a side-buttoned, side-slit skirt." Most American stores will show his Bermuda kilt in solid navy with white glass buttons. It promises to be a big influence on the pants scene.

Lagerfeld is not the only one doing slit pants. Kenzo has come up with a winner: Chinese pants. They flare, end around-the-ankle, are side-slit. He shows them with a Mandarin top, in Oriental prints and solid cottons.

While everyone else does trendy pants, Yves Saint Laurent, the designer who started the Zouave mania, shows only one pair. He sticks to classic cuffed trousers. So does Hubert de Givenchy, who explains, "My customer will pay the price *(Continued)*

mini

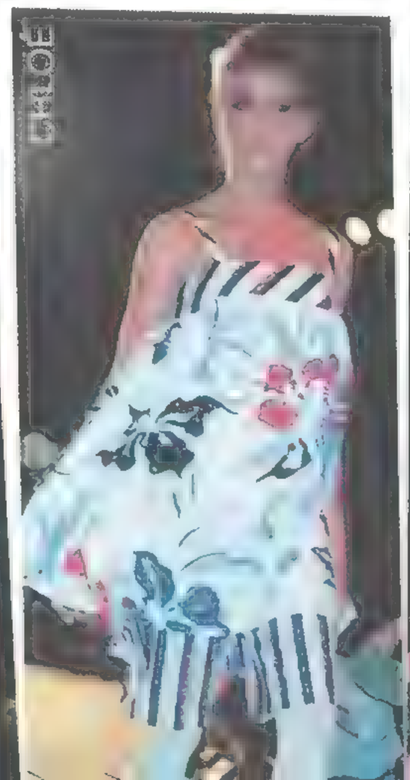
When it's a "mini": *In Milan, designers made pants the big news. While up in Paris, the mini took off in great style in most of the major collections. Kenzo does some of the shortest, youngest minis . . . Saint Laurent sees the mini in a sexier way: bloused, belted low on the hip, and slit . . . or he shows the mini with tailored tunics.*

new skirts

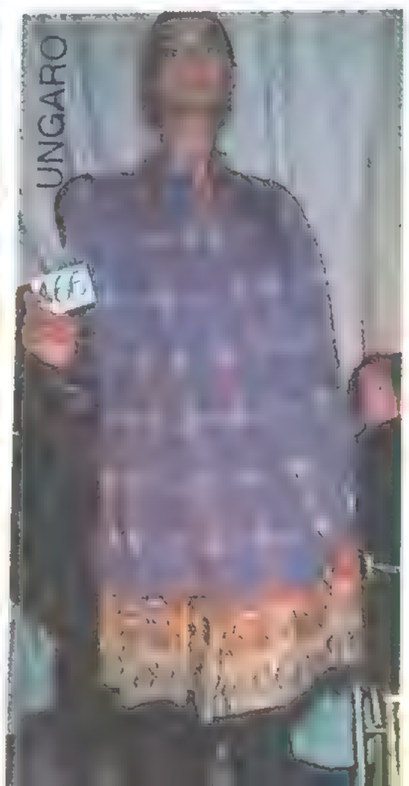
New skirts: *When skirts in Paris are not thigh-high, there are lots of new ideas for knee-length skirts: Sonia Rykiel's thigh-high, side-slit and ruffled skirt . . . Saint Laurent's short full skirt with wide hip yoke . . . Valentino's tie-over skirt over Bermudas. Karl Lagerfeld sketches his two skirts for Chloé. One is short and full, goes over a slim, knee-length one.*

Watch for tunics and smocks: *Montana, Saint Laurent, and Lagerfeld show tunics over pants, shorts, skirts. Saint Laurent and Ungaro both introduce the smock as a dress or as separates. Great shape for everything from raincoats to robes.*

Tunic



smock



blouson

Blouson bonanza: *All over Milan and Paris, the blouson comes on strong. It's featured in dozens of ways. Most importantly as a jacket, such as Krizia's pleated silk blouson, Valentino's double-breasted waist-length blouson, Saint Laurent's tucked cotton oversized blouson, and Ferré's racy, hip-belted leather blouson.*

jacket

New shorter jackets: *While most of the blousons are hip-length, there are three great shorter jackets—Kenzo's belted and ruffled peplum jacket . . . Montana's decorated matador bolero . . . Saint Laurent's one-button hip bone jacket. They're bound to be influential in next fall's collections, day and night.*

blouses

Beautiful blouses: *One of the most important looks in Paris and Milan is the blouse. American stores found Ungaro's laces and prints collector's items. They raved about Valentino's blouses with cut-out triangles and Madeira embroideries. They called Lagerfeld's off-the-shoulder "lasso" neckline for Chloé the newest.*

(Continued) for a timeless pants suit in a quality fabric."

Sonia Rykiel, a pioneer of walking shorts and gaucho pants, is in top form this season with her nifty trousers, mostly done in dove grey and pale pecan knits. As Sonia sees it, "Pants are more erotic than skirts. It used to be the way a woman gestured with her hands and arms. Now, it's the gesture of sitting in a liberated way with your legs open or your legs crossed and your feet up."

"Lengths do not matter. It's what looks best on you," says Kenzo. He backs up this idea by showing skirts and pants in all lengths—from micro-mini, mid-thigh, above-the-knee, below-the-knee, mid-calf, and ankle-length. It's all up to you.

London's Jean Muir shows dresses in all different lengths, too. "I think the day has gone when lengths matter," she concludes.

So when the mini mood gets stronger, as it did in Paris, there's no need to panic if your legs are not quite up to it. Just take the mini as a signal: skirts are going up.

WATCH: The smock and the tunic. Both will influence everything from blouses to raincoats.

The BLOUSON shows up in jackets, especially in leather, linen, or gabardine. The longer blouson looks newest, but there are plenty of waist-length ones, too.

Three trend-setting designers offer new shorter jacket shapes that will definitely turn up for fall. They are: Kenzo's ruffled and belted peplum jacket, Montana's matador bolero, Saint Laurent's one-button boxy jacket.

Some of the most beautiful blouses come from Ungaro, Lagerfeld for Chloé, Valentino, and Laug. Watch: Valentino's blouse with cut-out triangles become a source of inspiration—as his lace-back sweaters were last year.

(Continued)

midriff waists

Waist/midriff focus: *Instead of everything starting at big shoulders, now the focus is on wide bare and covered midriffs as Valentino and Armani show them. Mario Valentino double wraps the midriff. In many collections there were low torso hip accents, like Miyake's quilted leather hip sash.*

swimwear

Designer swimwear: *Suddenly, swimwear is big news, not just for the runway, as Kenzo and Ferré prove. Newest: maillots with high leg exposure.*

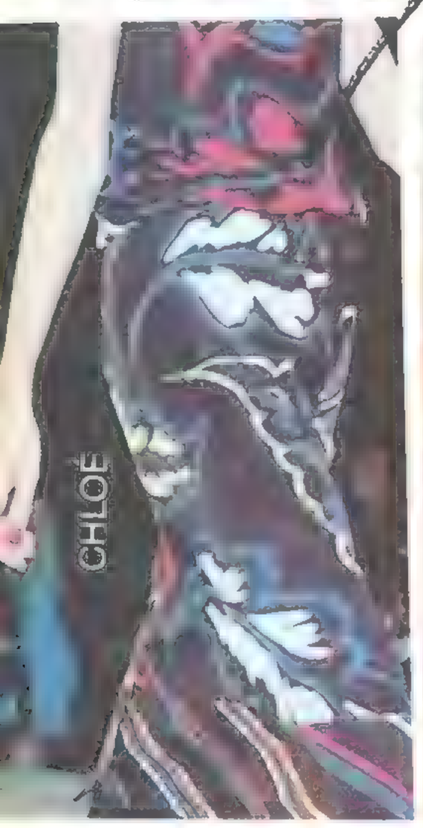
stripes

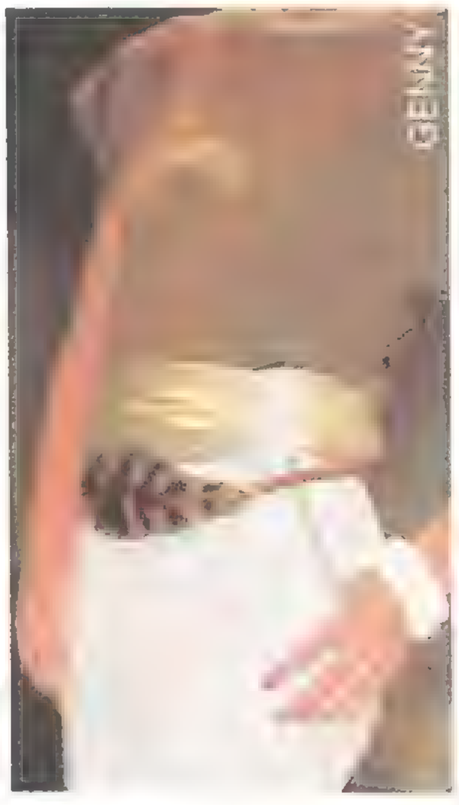
Everywhere stripes: *Here, Montana's striped sweaters. All over: all sizes of stripes, all colors.*

jungle

Jungle craze: *Stores are bound to leap on the jungle news from the collections with boutiques for such items as leather safari jackets (Mugler), African prints and make-up (Montana), tropical parrot prints (Versace). Watch knits go African.*

leaf



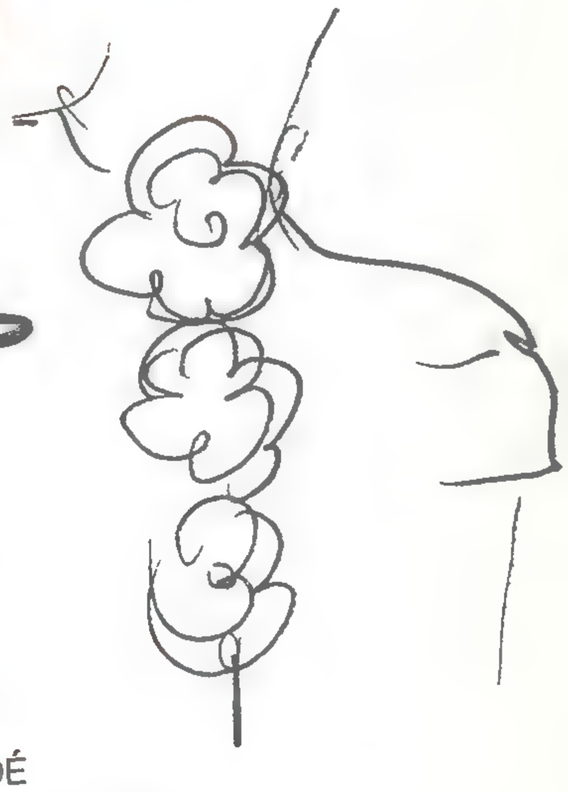


Fashion's foliage: *Frankly—the leaf—in every possible way. From prints (Chloé), back treatments (Versace), appliqués and cut-outs (Montana) to belts (Genny). There are leaf earrings, necklaces, bracelets, and shoes—in all types of materials from gold to straw to wood to plaster of Paris. Prophetic.*

Kudos for khaki: *In all types of fabrics, khaki is a winner. Here, Mugler's safari look.*

accessories MILAN AND PARIS

Better than ever: *Every major collection shows wonderful accessories. Gold rush in belts, scarves, earrings, and shoes at Valentino . . . the Japanese straw backpack—the newest handbag—at Armani and Kenzo . . . big cuff bracelets at Montana . . . bold gold drop earrings at Versace.*



(Continued) **"Gimmicks are over. Now, it's expensive clothes that sell. They have lots of details and come in incredible fabrics,"** says Claude Montana about his new collection. His views sum up a major trend all over Paris and Milan.

Gone are the big, broad shoulders of a few seasons ago. Shoulders have settled into a rounded look—strong, but never exaggerated.

For spring and summer, the focus is on the waist down to the leg with lots of wide midriffs, either bare or covered. Some of these midriffs could be difficult to wear as they are wrapped, belted, twisted, and rolled all-into-one for a wide layered effect.

When designers are not marking the waist, they are belting or accenting the hips for a low-torso look.

Jungle fever hit Italy and France. Tropical prints, safari jackets, African masks, and jungle jewelry are springing up all over. Even the colors take a tropical beat from desert sand to camouflage khaki to mango orange.

The leaf motif supplies lots of news: prints, appliqués, accessories, and shoes. And everywhere stripes—thin, thick, bicolor, tricolor, and multicolor. The nautical stripes look fresh.

Everyone agrees it's one of the best accessory seasons in years. Watch for a rush of gold chokers, drop earrings, belts, lurex scarves, and gold shoes and sandals.

Amanda Sposito

hats

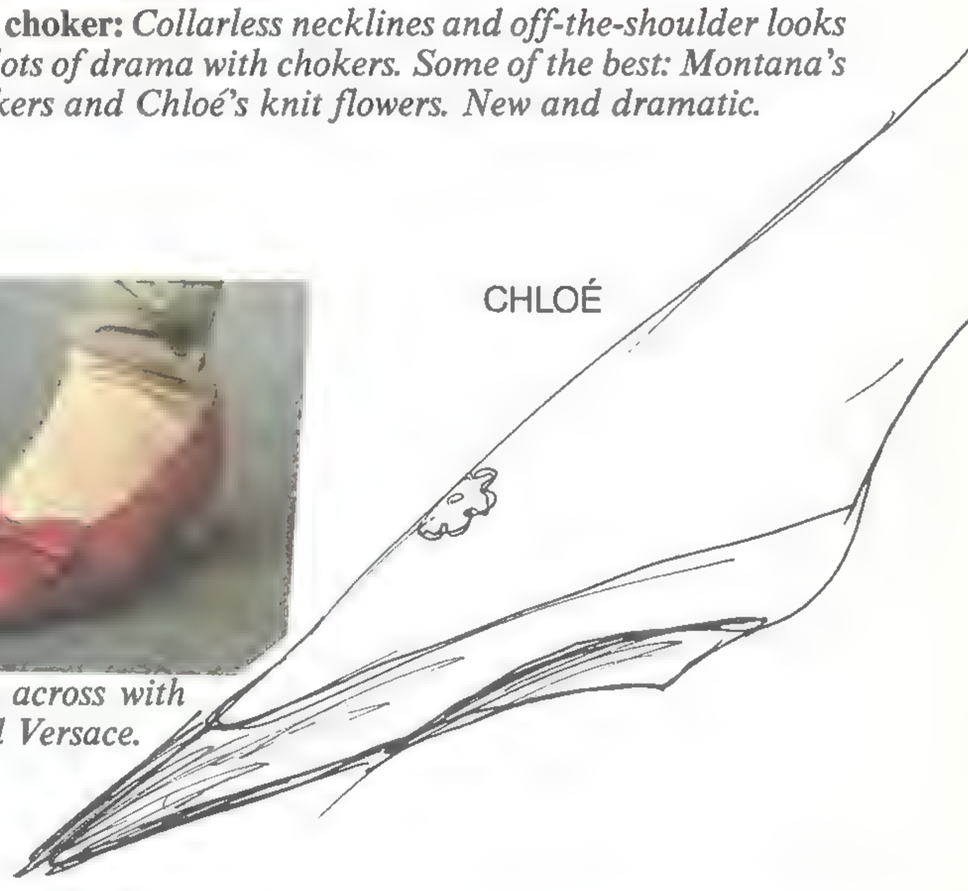
Look for hats: *Many stores plan to pick up the hats shown with the clothes. They give a new dash, especially at Saint Laurent, Rykiel. Brims look great.*

chokers

The choker: *Collarless necklines and off-the-shoulder looks get lots of drama with chokers. Some of the best: Montana's chokers and Chloé's knit flowers. New and dramatic.*

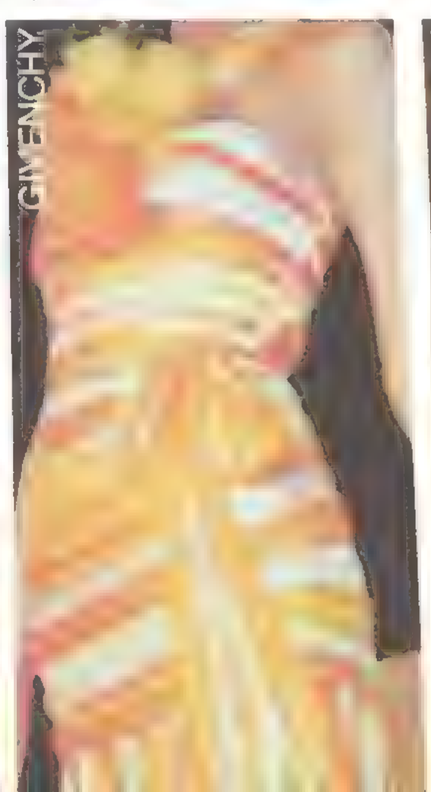
shoes

Keep heels low: *That's the message European designers get across with their new proportions. Here, shoes from Montana, Chloé, and Versace.*



color

Color: *Lagerfeld calls "celadon" his newest neutral. Orange and saffron register as the new brights everywhere. At Missoni and Givenchy, they were shown mixed together or spiked with lime and Chinese blue. Italy goes all the way with desert pales: tan, sand, khaki, and grey mixed with white, à la Genny and Basile.*



NEW SIGNALS...FROM MILAN

COLOR

Italian design. It's a different approach to dressing—not quite so serious, more playful, but easy to wear, with a flavor all its own. On these eight pages, you see it in the best of this season's collections—the message comes across in wonderful pieces, to wear together or each in its own right.

The name synonymous with the best in knitting: Missoni—this, one of the strongest collections in all Milan. Captured here: that moment when the models came out in Missoni sweaters and . . . white jeans! A moment that stands for the pragmatic Missoni turn of mind—the understanding that a woman will wear sweaters lovely as these with everything she owns. Left to right: A long checkerboard wool knit blouson, about $745; boat-neck cotton jersey T, about $115. Saks Fifth Avenue; Balliet's; I. Magnin; Bonwit Teller. . . . Boat-neck patchwork wool knit pullover, about $414. I. Magnin; Bonwit Teller. . . . Short wool knit blouson cardigan in a patchwork of stitches and colors, about $514. Matching multicolor stripe pullover, about $272. Bloomingdale's (pullover only); Balliet's; I. Magnin; Bonwit Teller. . . . Blocks of color in a long cardigan (about $560), sleeveless pullover (about $280); both wool knit. Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Bonwit Teller. These eight pages: Hair, Garren at The Plaza/Glemby; makeup, Alberto Fava. Details, next to last pages of this issue.

Renato Grignaschi

THE MISSONI PALETTE

PROPORTION

NEW SIGNALS...FROM MILAN

AT ARMANI: JACKETS/PANTS

Italy's most influential designer, Giorgio Armani turned his hand this season to pants in a variety of shapes and lengths. Here, four different versions, to wear with two different lengths in a jacket, and—always—a spare, pretty blouse underneath. All the parts of a "suit" to combine several ways for a look that's well designed, both "dressed" and relaxed. From left to right: Shirt-tail jacket in a soft wool tweed, with a tiny band collar. Over soft velvet jodhpurs, cuffed below the knee. Jacket and jodhpurs, about $734. And a moiré-pattern silk blouse, about $296. Giorgio Armani Boutique, NYC; Hattie; Ultimo, Chicago; Charles Gallay, Beverly Hills. . . . Same shape in a jacket—in striped wool gabardine. With gabardine ankle trousers, curved like jodhpurs. Jacket and trousers, about $770. With a tiny-ribbed silk blouse, about $304. Giorgio Armani Boutique, NYC; Hattie; Ultimo, Chicago; Balliet's; Neiman-Marcus; Charles Gallay, Beverly Hills. . . . Long single-breasted linen jacket with a tiny stand-up collar. Over thin linen/silk trousers, pinstriped on the bias, draped and buttoned at the calf. Jacket and trousers, about $825. And a band-collar silk twill shirt, about $200. Bergdorf Goodman; Hattie; Ultimo, Chicago; Charles Gallay, Beverly Hills. . . . Shorter lightweight gabardine jacket, single-breasted, pointed like a fencer's. With striped silk/wool knickers buttoned at the cuff. Jacket and knickers, about $826. And a silk crêpe de Chine blouse, about $198. Giorgio Armani Boutique, NYC; Hattie; Ultimo, Chicago; Charles Gallay, Beverly Hills. Accessories, see last pages.

Renato Grignaschi

SOFT, IRRESISTIBLE PIECES

The very modern concept . . . the very real appeal . . . of dressing in pieces: at André Laug, with some of the most charming, most beautifully made blouses in Italy—anywhere! A perfect example—his white blouse, left: disarmingly simple, in a wonderful mix of silk crêpe and silk lace . . . to wear alone, or under a jacket. $1200. With his silk satin pants. $1215. Martha; Amen Wardy, Newport Beach CA. To order, Nan Duskin.

TOPS

NEW SIGNALS...FROM MILAN

Sweaters—with the wit, the zest, that's a stamp of Italian design. Here: Two of the best examples—from Mariuccia Mandelli for Krizia, known for knitting . . . and for a wonderfully entertaining, somewhat offbeat approach to sweater dressing . . . often with a "celebration" of animals. This season—the elephant . . . on a soft alpaca wool-blend pullover, left, about $560, with striped wool gabardine shorts, about $275 . . . and a shorter wool-blend pullover, right, about $695, with white wool gabardine shorts, about $250. Late Jan., Bergdorf Goodman; Hattie; Ultimo, Chicago; Neiman-Marcus; Lina Lee, Beverly Hills; Bullocks Wilshire, Southern California. Details, accessories, last pages.

Renato Grignaschi

NEW SIGNALS...FROM MILAN

The newest jacket—the blouson! It sums up the difference that makes this season so appealing . . . a new sense of softness, a new easy attractiveness. Two standout versions in leather: red kidskin, far left, from Gianni Versace, with full dolman sleeves and zipped front, $1500. Late January at Barney's, NYC; The Twenty-four Collection, Miami; Claire Pearone; Frost Bros.; Pino's, Seattle . . . . And, from Gianfranco Ferrè, near left, a café-au-lait leather wrap, piped and belted with dark-brown leather, $1395. Late January at Saks Fifth Avenue, NYC; Hattie. Details, next to last pages.

A NEW SOFTER JACKET, A NEW SCALE

BLOUSONS

PRESIDENT-ELECT

RONALD REAGAN

The embodiment of a persistent American dream, the hope—against all empirical knowledge—that our battered world somehow could be set right again, this quintessential mid-American son, now the fatherly image of rectitude and charm, accepted his election-night triumph with a marshaling of that hope, an unabashed appeal to our residual optimism:

"Together, together we're going to do what has to be done. We're going to put America back to work again....

"I aim to try to tap that great American spirit that opened up this completely undeveloped continent from coast to coast and made it a great nation, survived several wars, survived a great Depression; and we'll survive the problems that we face right now...."

Michael Evans/Sygma

mesmerizer

Donald Sutherland…compulsive… intense…consumed by his craft… making his Broadway debut next month as the obsessed Humbert Humbert in Edward Albee's adaptation of "Lolita"

BY MARY CANTWELL

There are few actors better equipped to understand, and communicate, compulsion than Donald Sutherland. Watching his huge hands tie surgical knots delicately, expertly, as he talks about his role as a surgeon in the upcoming move, *Threshold* ("I practiced for a month; and, when the nurses said I'd been just like a doctor, that was wonderful for me"), an onlooker is reminded irresistibly of another surgeon. "I'd love to see you play Dr. Knox—the man for whom Burke and Hare supplied the bodies."

It is not simply that Sutherland, a tall, ginger-colored man whose face is drawn with a cartoonist's strong strokes, is physically suited to play a nineteenth-century Edinburgh doctor so eager to have bodies for his anatomy lessons that he chose to ignore that their deaths were far from natural, he is also temperamentally suited to playing a man obsessed. Sutherland is amiable, more than ordinarily likeable, more than ordinarily conversant with a number of things, but he is consumed by his craft. And it is that intensity which, leaking around the edges of his characters, gives them their peculiar definition.

Calvin Jarrett, for instance, in *Ordinary People.* Sutherland wanted to play Calvin because he liked him and because "I wanted to get back in the mainstream. Sometimes people say my characters are off the wall. But with Calvin—I thought maybe now, if another role is, well, a banker, someone will think 'Okay, let's get Donald.' " But even though Sutherland's Jarrett is very, in 'fifties parlance, "shoe," and even though his plaid weskit is the stuff of a thousand country-club Saturday nights, Sutherland imbues him with a kind of goofiness. It's a goofiness, however, which has nothing to do with stupidity or silliness; Jarrett's is the goofiness of innocence, the innocence of the middle-class American male who is over forty and amazed by it. Sutherland's Jarrett is the truest thing about *Ordinary People;* and he is as American, and as uncorrupted, as Henry James's Daisy Miller.

Sutherland grew up in a small Nova Scotia town and wanted to be a sculptor until the day he saw some sculpture—"nothing special" he says—and realized he'd never have the skill. Then he decided to be an actor, "another form of sculptor," and has been bending, burning, and chipping away at himself ever since—through the University *(Continued)*

Penn

(Continued) of Toronto, drama school in London, English repertory theater, and an astonishing number of films. Along the way he has acquired six children, via three women, and says of the multiplicity of his matings, "It's because I'm an actor who doesn't have a base. Acting is very demanding, selfish, self-centered. When you're acting, you're in love with a director . . . you're having an affair with him."

Sutherland talks a lot about directors and above all Fellini, with whom he made *Casanova.* "Acting is like being a really good butler, or a courtesan. You aim to serve. With Fellini I was his concubine. Acting in that kind of situation gives me intense sensual pleasure. When you can satisfy it, time stops . . . and when you're finished the desire to go away and make love is intense. It is . . . oh, a director can take your soul. I can understand why primitive peoples think that having their picture taken is to lose their souls. I lose mine."

It is by losing his soul that Sutherland gains his work, the kind of work that is a blessing to those who have it, and that is quite possibly a curse to those around them. It is the kind of work that has nothing to do with a job, and everything to do with a passion. "For some actors," he says, "a dressing room is a home. For me, it's just a place to wait until I go to work. And I love working on a set. I like that monastic feeling, that feeling of purity you get when you're recognizing the basic falseness of cinema, the make-believe, and criticizing it. The elegance. . . ."

Elegant is a word Sutherland uses often, and he uses it to define what is most pleasing to his eye, his ear, perhaps all his sensory capacities. Asked about Nabokov's *Lolita,* he says immediately, "It's elegant."

Sutherland is appearing on Broadway next month in Edward Albee's adaptation of *Lolita.* He is, of course, Humbert Humbert; but, pressed to describe him, he says he can't, not yet. He is, he claims, so single-minded it's pathetic; and he can't think about Humbert Humbert until he's stopped thinking about *Threshold*'s surgeon. But then he starts to talk. "Humbert has an obsession with a particular kind of young girl . . . a child occupied by God or by the devil . . . the comedy is farcical . . . he's like Joan of Arc, he hears voices that no one else can."

Sutherland is "on a roll" now, thinking about Humbert Humbert, as suddenly impassioned as he was when, displaying a photograph of his boat, he quickly kissed it and said "I love it to die." Sutherland loves acting to die. ▽

THE NEWEST

BY GLORIA EMERSON

EDITOR'S NOTE: *The shock of Robert Hughes—the fiery, Australian-born art critic who, with his iconoclastic new book and BBC series (airing on PBS this month) "The Shock of the New," is altering perspectives in the international art world. Hughes, longtime critic for "Time" magazine, has undertaken nothing less than an overview of modern art, 1880-1980—his shattering thesis: that, despite revolutionary twentieth-century art movements, despite (or because of!) the market value of today's prize paintings, because of mass-media tyranny, we're witnessing now the death of modernism. Instead of innovation, commercialization; instead of ideas, "pretentious metaphysical balderdash." Hughes is a grand-scale pessimist, with heroic doubts. Will his book upset people? Answers Hughes, "I hope so."*

Here, from formidable political journalist Gloria Emerson—a self-confessed museum-hater with little foreknowledge of modern art—an astonished self-reversal response to Robert Hughes—the man, the show, the shock of the new.

So much floods the eye and muddles it while the brain stays still: television is to blame, or very bad films, too many copying machines, all the images of images, and, everywhere, words coming at us like sprays of pebbles. Even the chests of T-shirts all have things to say. Seeing so much, we are apt to see less and be made bored or more unsure. Everyone uses a camera, has a television set to step inside of, sends postcards with reproductions of famous paintings—never seen—that cost much less than a croissant in New York.

If you don't believe this, consider the Picasso show at the Museum of Modern Art in New York last year. There, people shuffled about in huge numbers to gorge on greatness, without always knowing where to look for it, and why it came about. Asked to contemplate, many of us could not. I wish I had gone to the show with Robert Hughes chained to my arm; he has probably taught me more about the work of Picasso than seeing the Picassos ever did.

This most uncommon man, a forty-two-year-old Australian who is art critic and senior writer for *Time* and much else, tells about Picasso, of course, in *The Shock of The New.* The title means two things: one of them is a huge, audacious, immensely original book, to be published this month by Knopf, which takes us through a century of modernism in art and architecture—our century. Mr. Hughes is a teacher of unusual skill, while not intending to be one at all. His own views on the twentieth century and art, the expression of the human existence, are ardent, political, seductive, and learned. *The Shock of the New* also means a new PBS Television series, which Mr. Hughes originally wrote and narrated for the BBC. The series begins Sunday, January 11; each program is an hour long and there are eight.

After I saw three hours of it—on a weekday morning no less—*The Shock of the New* sent me rushing to the Museum of Modern Art, eager, at last, to see a painting, the real thing, which Hughes had spoken of and nearly explained how to see. The Museum did not have the painting up, but no matter; the point is that after a lifetime of acquired indifference to all art—except Angkor Wat and a few black-and-white photographs—and contempt for architecture—except when its ugliness made it different—my epiphany had come. With his program and then his book, Mr. Hughes has managed to shake the soot from my eyeballs after most people had stopped asking me to go to museums with them. He writes with commendable clarity and passion about art, he is very concrete, and, on television, he is a compelling presence.

On a wall in my apartment, there is a framed poster for a modern anti-war demonstration which copied bits of Picasso's "Guernica." There is the woman, mouth open and head back, holding the child who is not alive—a respectful plagiarism, done thirty-one years after the original painting. Why did a young man in Boston think of "Guernica" when he designed a poster against the Vietnam war? In *The Shock of the New* Robert Hughes explains why. "We still have political art, but no effective political art. . . . Only one humane, political work of art in the last fifty years has achieved real fame, Picasso's 'Guernica,' 1937. It is the last of the line of formal images of battle and suffering that runs from Uccello's 'Rout of San Romano' through Tintoretto to Rubens, and thence to Goya's 'Third of May' and Delacroix's 'Massacre at Chios.' "

"Guernica," "the last great history-painting," as Hughes calls it, became the supreme symbol of barbarity, the unarguable and *(Continued on page 190)*

shocker

Robert Hughes

...passionate critic...art world's image-breaker

...and his breakthrough book, TV series,

"The Shock of the New"

Penn

PEOPLE ARE TALKING ABOUT . . . THE NEWEST

BOOM

in the sun

miami, florida: the spectacular resurgence of america's tropic metropolis

BY STEPHEN BIRMINGHAM

MIAMI BEACH - THE MAN MADE BEACH

Guy Billout

Paint in brown hills and smog, and you would have Southern California. Or subtract a rather persistent humidity, about which South Floridians are more than a little defensive: humidity is good for the skin. Then add money, lots of money, money from sources no one ever heard of before, sources which aren't even clear. Give the picture a furious, fast-paced Latin beat—no mood of *mañana* here—and you have Miami in the middle of its 1980s boom, the biggest and most exuberant in the history of Florida booms: blue skies, lacy white clouds, pink nights, music from great cruise ships in the port, yachts in the marinas, sailboats in the bay, Gucci Cadillac Sevilles skimming across airy causeways, and buildings—tall, glistening-white buildings—rising everywhere.

Here are a few of the new Miami buzz words (with translations):

- Inverted conversion (means people living where they work)
- Megastructure (a big building)
- Infrastructure (what will go inside the big building)
- Package (how the components of the infrastructure within the megastructure will be presented to the purchaser)
- Bankroll (a verb, as in "Who will be bankrolling your megastructure?")
- Walk-through vs. People-mover (different ways of getting people from one part of the megastructure to another)
- Multiphase (if ground has been broken for Phase One of the project, this usually means that Phase Two hasn't yet been bankrolled)
- Multiplex (as in "seven-plex movie theaters"—seven theaters under the same roof)
- Planned community (an example of inverted conversion, where the living is

"Things happen in Florida... before they happen elsewhere in America"

WAITING IN STYLE ON OCEAN DRIVE. MIAMI BEACH

VIZCAYA, ON THE SEA

TAKEOFF IN THE PORT OF MIAMI

MIAMI BEACH. COLLINS AVENUE

DOWNTOWN MIAMI

VULTURES ON THE CAUSEWAY

multiuse as well as multiplex)

- G.L.A. (Gross Leasable Area)
- Culture (it's coming, there's more culture in Miami every day)

In the new Miami—an idea whose time has come and whose time, indeed, is already here—the place where you live will be just one plex of a multiplex, multiphase, multiuse megathing. This means that your glamorous, glass-walled, wide-terraced condominium in a high-rise above the bay—with, on a clear day, a view of Fort Lauderdale—will be just an elevator ride away from your outdoor, private, tenants-only swimming pool. Hard by the pool will be your tenants-only health spa, with saunas, steam rooms, and all manner of gleaming gymnastic equipment. Not far from that will be your hairdressing salon, your barber shop, your masseur. On the ground floor, you will find your stores and boutiques which will sell everything from rib-eye roasts to Cartier watches.

If your developer has an eye for culture—and most Miami developers try to have—your building will also contain a "plex" of movie theaters and, outside, in what amounts to your private park and garden, you will be uplifted by the sight of examples of contemporary sculpture on your way to your tennis courts and yacht marina. Your building will almost certainly contain at least one elegantly turned-out restaurant, if not several, and this will serve as a private club for you and the other members of your similarly minded and similarly moneyed planned community.

Next door to the building where you live will rise a luxury hotel, with more restaurants and shops, handy when you have an overflow of out-of-town guests. And next door to that—to which you can either walk or be pulled along by a People-mover—will be the office tower where you work. You will no longer want to go away for the weekend. Your weekend will be at your doorstep. Your building will, of course, also contain a garage, but your internal-combustion automobile—already an endangered species—will become increasingly unnecessary.

Consider this fact: In one of the most ambitious of these downtown Miami super-developments, Miami Center, $60-million worth of condominiums were sold by three saleswomen in five weeks. As this article is being written (the figures will certainly have jumped by the time of publication), this means that 43 percent of the apartments in Miami Center—at prices ranging from about $300,000 for two-bedroom units to over $860,000 for

three bedrooms—have already been sold. Sight unseen. From floor plans. Because Miami Center is still in the process of laying its foundations. The target date for completion of the project is not until the summer of 1982.

Until quite recently, when most people thought of Miami, they thought of Miami Beach. This fact used to annoy true Miamians, who liked to emphasize that they lived in a respectable year-round city—not a gaudy resort, that Miami and Miami Beach were two different things, with separate city governments, separate attitudes and goals and life styles. Miami had a public-school system, even a university. Miami Beach didn't even have a cemetery. Miamians who made their homes in the fashionable communities of Coral Gables, Coconut Grove, and Key Biscayne loftily pointed out that they never ventured across the Julia Tuttle or Arthur Godfrey Causeways to Miami Beach from one year to the next—and then only to show out-of-town visitors the curious phenomenon that was the Beach.

Miami Beach, furthermore, has undergone a number of distinct personality changes over a relatively short period of time. The history of Miami Beach, a combination of existing sandbar and reclaimed land, began in the years immediately preceding and following World War I, when it was "discovered" by the rich—a large proportion from the Middle West—who built large winter homes along Collins Avenue. Rather quickly, the rich Middle Westerners began to be shouldered out by the hotel builders, and the rich resettled in places like Palm Beach and Jupiter. At first, the Miami Beach hotels were blatantly anti-Semitic, and shingles declaring "Christian Clientele Only" and "No Hebrews" went out all along the Avenue. But this, as we know, soon changed, too, as Miami Beach grew to the point where it contained the greatest concentration of hotel rooms of any city in the world. Its capacity to accommodate transients exceeded the population of many entire states. A full fourth of all the hotel rooms in Florida were contained in an area seven miles long and one mile wide.

Each new hotel tried to outdo the last in terms of luxury and sheer massiveness until, at one point, Miami Beach consisted of 379 major hotels stacked cheek-by-jowl, containing more than thirty-one thousand suites and rooms, plus hundreds of apartments and rooming houses with more than twenty-six thousand rental units. Along Collins Avenue, someone counted more than six hundred swimming pools. Obviously, though no one thought of it, it was a case of a popularity that could not last. The shadows of the big hotels blocked out the sun. Perhaps because of the hotels' combined weight, the sands of the beach itself began sinking into the sea. On the inland side of the sandbar, Indian Creek became an open sewer. Miami Beach became the butt of all the jokes.

The big hotels tried desperately to stay alive, offering reduced off-season rates, competitively vying for convention trade, while the level of food and service declined, while the crystal chandeliers in the lobbies became fly-specked and the flocked-velour wallpaper in the corridors became finger-smudged. To the elderly, living on Social Security, Miami Beach became a retirement bargain. Increasingly, Miami Beach began to look like a geriatric center. In the windows of once luxurious apartment houses, more and more ROOMS TO LET signs appeared.

But now, once again, all that is changing. While Miami Beach was undergoing its various incarnations, Miami itself had remained a fairly sleepy, static, smallish, and conservative Southern city. It had its Southern city's share of poor Blacks. And with a virtually all-white police force, there was more than a trace of the redneck in the Miami attitude. Now, however, Miami is undergoing its spectacular resurgence. The effects of that resurgence are extending, as we shall see, across the bay to Miami Beach. In Miami Beach, as in Miami, these effects can best be summarized as money, money, money.

A miscellany of items from a Louis Vuitton trunkful of current Miami fiscal superlatives:

- Miami now boasts the busiest cruise and freighter port in the world. Over a million cruise passengers pass through Miami every year on their way to and from other parts of the globe.
- Detroit has its Renaissance Center, but Miami has at least three such—Plaza Venetia, Miami Center, and the Omni International Miami Megastructure—in varying stages of completion. Others are on the drawing boards. One of them, Miami Center, will include Florida's tallest residential building, forty-seven stories high.
- The Fontainebleau Hilton, Miami Beach's premier resort hotel, has just spent $25 million to renovate itself—$11 million more than the hotel cost when it was built in the 1950s. Most visible addition: the spectacular free-form swimming pool that covers almost half an acre. At the pool's *(Continued on page 188)*

THE NEWEST

BY BARBARA ROSE

Critic Robert Coates, who originally dubbed the art of the New York School "Abstract Expressionism," was not entirely wrong to locate its roots in the vigorous painterly style that dominated German painting in the first two decades of the 1900s. Early in the century, the impact of German Expressionism was already greater than that of French Cubism on pioneer American modernists like Marsden Hartley, John Marin, and Arthur G. Dove. Even Georgia O'Keeffe's earliest abstractions have much in common with the introspective, romantic, visionary art of the painters who gathered around Kandinsky during the years before World War I when he was the center of the Munich art scene.

Alfred Stieglitz, the greatest esthetic influence on early American modernism, was of German origin and educated in Berlin; so it was not surprising that Expressionism, the German interpretation of Fauvism, was favorably received in America. Among Kandinsky's first supporters, Stieglitz bought one of Kandinsky's abstractions at the Armory Show in 1913. (The painting now belongs to the Metropolitan Museum of Art in New York.) Stieglitz also translated and published Kandinsky's revolutionary essay "Concerning the Spiritual in Art," announcing the birth of a painting inspired by music, rather than reality, only months after it appeared in Germany and gave American artists a head start on the road to abstraction.

Stieglitz's personal connection with German culture—he was extremely proud of his ancestry and he found it hard to accept the fact *(Continued on page 190)*

Right: "Woman's Head with Green Eyes," 1915, by Lyonel Feininger, one of the paintings included in "Expressionism—a German Intuition, 1905-1920," an exhibition at The Solomon R. Guggenheim Museum in New York until January 18.

GERMAN

expr

COLLECTION OF MORTON D. MAY

essionism *still-new style of 1905-20, worldwide influence*

SCALLOPS

In high season again: one of the most succulent of sea foods. On these four pages, delicious, unexpected serving ideas by Arthur Gold and Robert Fizdale.

Quick way to an unusual first course: scallop salad, above, made with snow peas and kohlrabi. Right: Sea treasure—a scallop shell—a decorative motif throughout history. Recipe details for these scallop dishes and others start on page 64.

ALLOPS

Susan Wood

SCALLOPS

BY ARTHUR GOLD
AND ROBERT FIZDALE

Firm but tender, with a sweet, nutlike flavor, scallops taste like a delicate, evanescent echo of the briny oyster. Because they must be cooked quickly—scallops are a magical solution for those gourmets who want to prepare food quickly but with panache. Make our Quick Scallop Soup, (less than fifteen minutes), tiny, succulent bay scallops afloat in a creamy sea with diced potatoes, onions, butter, and dill.

There are certain foods that complement scallops to perfection. One is the Jerusalem artichoke, that wonderful relatively unknown vegetable, as crisp as a radish and with a faint taste of horseradish. Try a sauté of scallops marinated in lemon juice, then quickly cooked with a julienne of zucchini and Jerusalem artichoke, and a last-minute shower of Italian parsley. A tantalizing contrast of colors, tastes, and textures.

For lunch, fill a lovely, runny omelet with sautéed scallops, mushrooms, shallots, and parsley. If you watch your weight, and who doesn't, marinate scallops in Kikkoman Soy Sauce, dried rosemary, and chopped garlic and ginger. Broil with a bit of sesame oil, serve with crunchy sweet snow peas.

The French, of course, have not missed the opportunity to season scallops sharply. Try Coquilles Saint-Jacques à la provencale, scallops done up in wine, shallots, thyme, and garlic, shining proof of their mouth-watering versatility.

More quick, easy, pretty scallop dishes: scallops in cucumber boats (inset, above), scallops tossed with pasta and pepper, right; above, opposite page: avocados stuffed with scallops and red caviar, and—how it all begins—fishing for scallops off Long Island shore.

Susan Wood

The basis
for good posture
starts with
your very first step.
And depends on
strong,
healthy feet
ever after

WHAT COUNTS NOW: LESS TALK, MORE ACTION.
THE YEAR'S BRAND NEW—YOUR CHANCE TO CHANGE
FOR THE BETTER
SOME HABITS BASIC
TO YOUR LOOKS
AND OUTLOOK.
ON THESE TEN PAGES,
NEW THINKING
FROM THE EXPERTS
ON THE ADJUSTMENTS
YOU CAN MAKE
IN YOUR POSTURE, SKIN CARE,
AND NUTRITION THAT WILL
PAY OFF IN BETTER HEALTH
FOR A YEAR, FOR A LIFETIME.
STARTING FROM THE GROUND UP...

Beauty basics '81

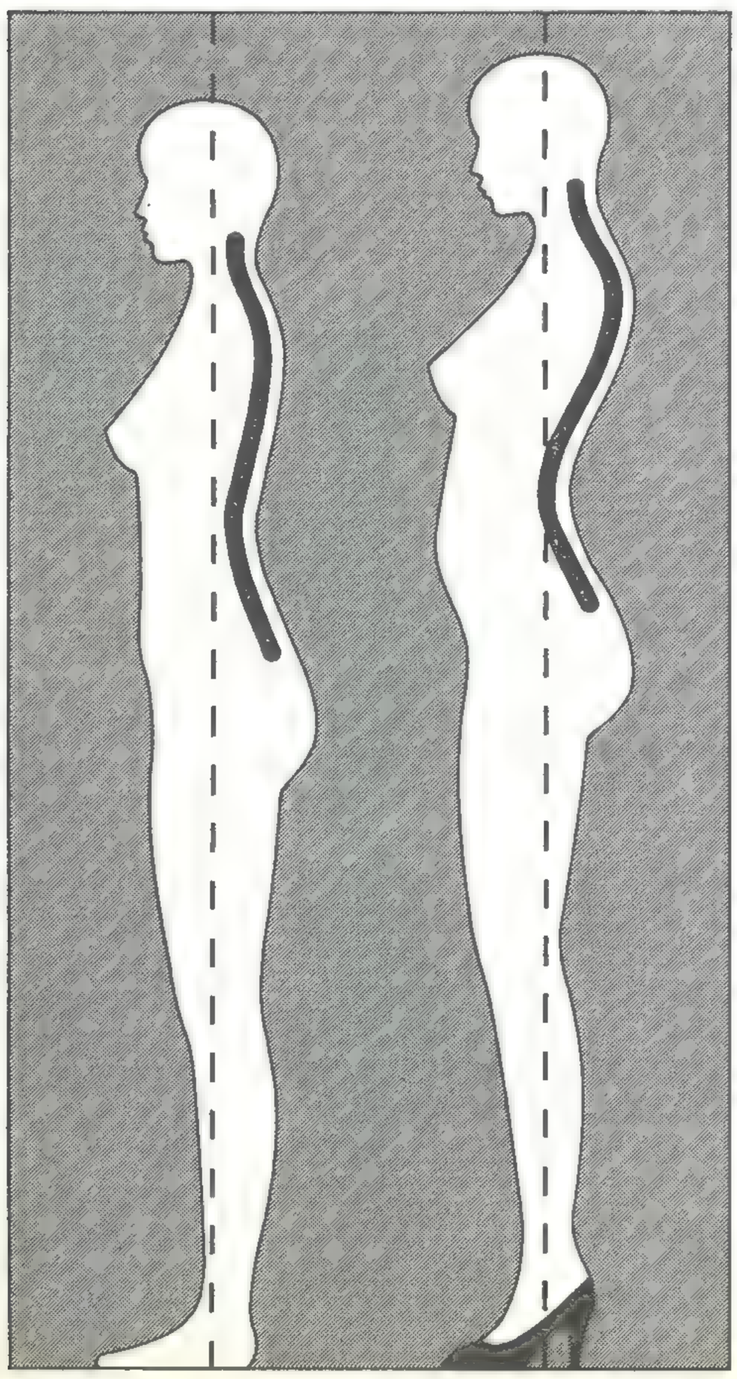
posture, diet, skin care

Posture fr

"Posture doesn't influence the health of your feet. The health of your feet influences posture"

—Alexander Hersh, M.D., attending orthopedic surgeon at The Hospital for Special Surgery in New York

BY KAREN ANDEREGG



POSTURE AND FEET

Twenty-eight bones plus a fretwork of ligament and muscle, the human foot can support hundreds of pounds, perform marvels of balance, locomotion, speed, and dexterity. Consider how relatively small is this area that keeps the rest of your body upright and moving: this basis of good posture deserves the best care you can give it, from how it's exercised to how it's shod.

"Babies are born with very pudgy feet," says orthopedic surgeon John F. Waller, Jr., M.D., chief of Foot and Ankle Service at Lenox Hill Hospital in New York. "There's a lot of fat between a baby's skin and bones. As we get older, this fat thins out and the bony joints become prominent, so it's easier for skin to be squeezed between bones and shoes, causing calluses and corns." (But not bunions: Ill-fitting shoes may exacerbate the symptoms of bunions, but bunions are "inherited" and are either "lived with" or treated by surgery.) Calluses and corns can cause pain, and painful feet are not conducive to good posture.

Once formed, corns and calluses are hard to get rid of. Changing shoes won't necessarily erase them—it depends on the foot. "As long as the callus remains small, it won't hurt," says Dr. Waller. "A podiatrist can shave down calluses. You can do the same thing if, on a daily basis, you soak your feet for about ten minutes in warm water and then use a pumice stone. Put on some hand cream afterwards."

Shoes that contribute to callus and corn formation are too tight, too high-heeled, or too thin-soled. "In a shoe with a sole that's a sixteenth of an inch thick, you are subjecting your foot to shock factors on hard pavements," says Dr. Hersh. Add a high heel to the thin sole, and you're compounding the problem. "A high heel throws the weight onto the ball—or metatarsal region—of the foot. This can cause calluses, forefoot problems, pain in the metatarsal area, a shortening of the heel cord. In order to counterbalance the thrust, a woman must bend her knees, arch her back, and push out her chest a little bit. A woman wearing high heels stands up straight but she's spending a lot of energy to maintain that position, and the muscles that have to come into play will fatigue." (See the illustration, *near left.*)

For optimal foot comfort and health, the ideal heel is broad, about an inch or inch-and-a-half high, on a shoe that's somewhat loose, cushiony-soled. A compromise would be to spell off high heels with this sort of lower-heeled shoe frequently. Dr. Waller admits that he doubts that women will give up high heels (any more than men will their thin-soled Italian loafers). He recommends walking

How feet influence posture: the "before" and "after" of high heels. High heels push body weight forward and shift the plumb line of good posture, thrusting out bosom, derrière—and throwing the spine a curve. Most spines are resilient, but doctors encourage women to change to low heels frequently.

6 7

"A footprint that bears weight fairly evenly probably indicates good body posture. Variations in the pressure print can reveal conditions that might cause problems and pain reflected in body posture," says Dr. Hersh, who uses footprints in diagnosis and who read these for us. 1. As close to an "average" foot as possible: normal arch, even weight distribution on heel, ball of foot, toes. 2. A corn may be causing the fifth toe to turn in. 3. Slight tendency to flatness. 4. Mild flat foot; a good, broad foot to stand on. 5. Very high arch; foot rolls out a bit. 6. Toe-tips indicate curling of toes—not uncommon in high-arched foot—painful if toe tops rub shoe. 7. Dark spot on ball of foot may be a callus caused by, and painful when wearing, high heels. Says Dr. Hersh, "In general, the high-arched foot fatigues faster than a mild flat foot in long-distance activity."

beauty basics '81

on the feet up and the inside out

barefoot on soft or grassy surfaces—and clogs for people who have to stand a lot. "The wooden arch helps to reinforce the foot's arch without having to use, and fatigue, the foot's ligaments."

Dr. Waller feels foot exercises can help feet to withstand the forces of everyday walking and running, as well as helping to prevent the foot from twisting over, or from wobbling in high heels, as you walk. [His exercises on page 77.] The stronger your feet, the better they will stand you.

POSTURE AND BODY

What is good posture? It depends on body type, it depends on the times. But experts agree that, barring structural abnormalities, there is an ideal to aim for. This posture would allow a plumb line to be dropped from earlobe to slightly in front of the tip of the shoulder (see illustration, *far left*) through the center of the hipbone, slightly in front of the knee's center and the ankle bone.

Allan Bateman, yoga instructor and director at New York's Westside Yoga Center, elaborates: "Balance your weight on the ball and heel of the foot, using the toes for balance. This will rock you back, force you to loosen your knees. Now press back your lower back, lift your chest. Look at the difference in a full-length mirror. Remember, it will feel very strange at first. You must give your muscles time to adjust to your new posture." This posture should—and can—be achieved in comfort. *That* it is achieved, or that one makes every effort to come close, is important to both how you look and how you feel, now and later.

POSTURE AND BONE

"Even if habitual bad posture seems comfortable to you now, it's to your advantage to stand straight even if you have to work at it because, at the end of the day, you will be more refreshed with good posture," says Joseph M. Lane, M.D., associate professor of orthopedic surgery at Cornell Medical School and chief of Metabolic Bone Disease Service at The Hospital for Special Surgery in New York. "But it's not only to your short-term advantage. Ultimately, your body will respond to bad posture, and the bones may even deform to meet the postured position. Such abnormal stress injures bone edges and can develop into arthritis, osteoporosis, and other old-age changes. Also, the spine is most efficient in good posture. Nerves leave the spine through a series of canals made by adjacent vertebrae. If you sway your back, the canals narrow and can pinch the nerves and cause back pain. As you flatten your stomach and back, you straighten the spine, open the canals, and release pressure on the nerves."

Dr. Lane recommends exercise as basic to a stronger, straighter back. "Not only can you exercise yourself into good posture, you *should* exercise yourself into good posture," he says. "Osteoporosis, or weakening of bone, is a growing problem for women in this country. It causes 'dowager's hump'—tiny fractures in the spine—and most old-age hip fractures. There's a saying: if you don't use it, you lose it. It's as true of bone as it is of muscle; and the sooner you start, the better. What you want is to develop a program of exercises to maintain and optimize your bone structure. [His exercise program is on page 77.]

"Most women up to age thirty continue to add bone mass. At thirty, you reach your maximum. From thirty to menopause, you will slowly lose bone but at a minimal rate. After menopause, you lose a somewhat higher percentage of bone every year. Recent studies indicate that if you exercise during the first thirty years of your life, you will add more bone mass than your inactive peers. The more you exercise after thirty *and* after menopause, the slower will be your bone-loss rate. As you strengthen muscles, you put stress on your bone: your bone recognizes the stress and maintains its calcium. So you also want a good nutritional milieu in which to maintain bone."

Calcium is the bone-builder. And bone is your calcium bank. "If you don't get calcium in your diet, you 'go to your bank' and take it out of the bone," says Dr. Lane, who explained that the growing girl through adolescence needs between 1000 and 1500 milligrams of calcium in her *(Continued on page 192)*

beauty basics '81

SKIN CAN RESPOND VERY QUICKLY TO MORE CARE, MORE PROTECTION

the face

BY SHIRLEY LORD

"You can't discuss skin as one entity, not even the skin of the face. The face is not a 'principality'; it's an 'empire': the skin changes from forehead to nose to chin, and each region has different needs. But, of course, it's the face *overall* that matters. People aren't looking at your shoulder blades. This is why the aging of the face is and always has been a major preoccupation." This, from Albert M. Kligman, M.D., professor of dermatology at the University of Pennsylvania Medical School, an outspoken proponent of the need for more basic skin research. "We need a program of NASA-size proportions—to study normal as opposed to diseased skin."

Dr. Kligman is supportive of those cosmetics companies he feels make a valid effort to help a woman self-improve. As he puts it, "Cosmetics certainly should have a place in a woman's life, but there are other priorities. Our studies prove the skin ages differently from all other tissues. The pulmonary and renal functions, for example, age at a predetermined rate. The skin does not. This means that there is no *physiological reason* for the skin's appearance to change very much from its time of greatest magnificence—the skin reaches maturity at about fifteen years old—until well into the fifties.

"From circumstantial evidence, you can learn something from the past—that the visibility of the aging process *can* be postponed. Up to about the late 1920s, the paler the skin, the greater the class distinction, for the affluent lived life indoors rather than out. The absence of a 'tan' meant this was a privileged skin; high necks, long sleeves, gloves, and large shady hats protected it from as much light as possible. In particular, sunlight. The 'circumstantial evidence' shows that this 'privileged skin' remained young-looking well into the fifties, even sixties. The fact that fifty years or so ago it was customary to control any outward sign of emotion also helped.

"I use the phrase 'circumstantial evidence' deliberately for it would appear it was indeed the circumstances that prevented 'privileged' skin from *simulating* the signs of age we perceive all around us today as a result of multiple self-inflicted abuses, led by an ongoing, marked indifference to the environment, particularly to sunlight, which causes cumulative damage. Damaged cells may not appear for years but can show up suddenly in the form of leathery, 'old' skin.

"The situation is aggravated by an almost hysterical approach to cleansing. The face doesn't need anything like the amount of cleansing urged on it today."

Other aging factors? "Dietary excesses, vitamin overload, tension, anxiety, alcohol abuse, and smoking. There is no proof that smoking itself is bad for the skin, but smokers use a number of facial mannerisms that nonsmokers do not, which eventually mark the skin.

"*Today it is the rate at which skin repairs itself from the damage caused by these kinds of insults that we measure . . . to assess, not the chronological age of skin but its behavioral or 'simulated' age.* Every photon of light on your face affects it. Unfortunately, it doesn't show up for about ten or twenty years. If it did show within days or even weeks, no further deterrent would be necessary to make you avoid the sun.

"The year-round use of a sunscreen or block obviously helps immeasurably, as it creates, to a certain extent, the permanent shade sought by other generations. Also, although using grease on the face is not esthetically appealing, we have found that using greasy—or more emulsified—products can be helpful in improving skin's elasticity.

"By far, the greatest factor in avoiding the early signs of age on the face, however, is one's own scheme of living: moderation in cleansing, sensible diet, adequate rest, regular exercise, the avoidance of stress—and sun.

"In my opinion," says Dr. Kligman, "cosmetology is one of the legitimate divisions of health science. No organ of the body affects the psyche like the skin—for bad skin interferes with the pursuit of happiness."

Irwin M. Freedberg, M.D., chairman of the department of dermatology at the Johns Hopkins Medical Institutions, Baltimore, Maryland, administers a no-strings-attached grant from the Estée Lauder company to carry out research on basic biochemistry, in particular that of aging skin. As he describes it, "There are two ways one must regard skin. First, it has a vital job protecting our inner organs. Any skin *(Continued on page 191)*

This wonderfully healthy face—totally bare and luminously beautiful—belongs to Lucinda Childs, dancer and choreographer, now working on *Mad Rush,* a ballet for the Paris Opera with music by Philip Glass to premiere in Paris in April.

Deborah Turbeville

The skin of the hands was short-changed on oil glands; it dries and "creases" fast. Frequent washing, also drying, compounds the problem, so hands may need more moisturizing than any other part of your body. The other major "dry" zones are: arms, legs, neck—the latter deserving the same concern you give your face.

beauty basics '81

BODY SKIN IS DIFFERENT FROM FACE SKIN, BUT IT NEEDS THE SAME CONCERN AND CARE

the body

From neck to toes, body skin, like the skin of your face, changes from region to region, both in thickness and in sebaceous-gland density, which determines oiliness or dryness.

What you see as skin is the outer keratinized layer of the epidermis, dead cells that are constantly shed and replaced, forming a kind of natural, antibacterial "armor" against harmful organisms. It is thickest where it needs to be: on the soles of the feet and—to a lesser degree—on the palms of the hands. Even at its thickest, it's only about one millimeter thick. Irwin M. Freedberg, M.D., chairman of the department of dermatology at Johns Hopkins Medical Institutions, says, "Thin skin is not as good a barrier as thick skin, whether it is on the face or on the body. Because thin skin holds less moisture, it can dry faster on a windy street or in a centrally heated room; chapped skin is the extreme result of dehydration." In studies of extreme environments, military dermatologists found that "chapped" skin is not just unsightly, it is unsafe, easily vulnerable to infection.

Because most sebaceous, or oil-producing, glands in body skin are situated in a wide "V" from the shoulders down to the genital region, the sides of the body receive less sebum and can be called "dry." In different degrees, legs, arms, hands, feet are far "drier" than areas of the back, chest, and abdomen, so need regular moisturizing.

Despite the protection the body receives from clothes and the natural barrier of the epidermis, skin's moisture evaporates quickly in any low-humidity atmosphere, whether outside in dry, extreme temperatures (worsened by the wind) or inside in central heating or air conditioning. At this time of year, certain areas of the body need as much emollience as the face needs. Jack Mausner, Ph.D., vice president of research and development at Chanel, Inc., explains: "Xerosis is a term meaning extreme skin dryness caused or aggravated by climatic and/or environmental conditions. This is a universal problem. Extreme dryness occurs at least partially because of moisture loss due to differences in humidity between the inside and outside of the skin's surface. When the air has less moisture, it will draw moisture from anything around: plants, pets, furniture, *and* your skin. It works in reverse, too. When you're in a moist climate your skin can act as a sponge drawing moisture to it from the air. Sebaceous-gland density is minimal from ankles down to toes and on the palms of the hands. If sweat production doesn't compensate for this in these areas, then skin must be literally 'wrapped up' in effective emollients to counter the moisture loss; otherwise it can often be a painful situation for skin."

Long soaks in water may be therapeutic to the spirit but they pull moisture from the skin, and are a fast, unnecessary cause of extra dehydration. When water is hot, dehydration occurs faster. When water is hard, the natural mineral and salt content can leave skin feeling whipped by the elements. Brief showers make more sense than baths in winter because water slips off skin, can't soak moisture out.

If you're addicted to baths, at least avoid additives with high alkalinity and detergency that are likely to strip away part of body skin's natural protective film of sebum and allow moisture to escape rapidly. Bath oil is an excellent idea but it should infiltrate itself all through the bath water, not just lie in a film on top. A chemical like isopropyl palmitate (of coconut-oil origin) helps infiltration. Look for it on bath-oil labels. In winter, it's a good idea to apply bath oil before, during, *and* after the bath to help seal in skin's own moisture supply. Moisturized body lotions are a good idea; but they can't return moisture to the skin, they can only trap whatever is there.

In general, it pays to avoid soaps which lather easily, because their alkalinity can affect the acid mantle—skin's natural protection. The key is to use mild soap, particularly on skin classified as dry. Your preference might be the superfatted

Your skin is an important organ of your body; it regulates body temperature, it protects against bacterial invasion, and it renews itself constantly. It's worth your head-to-toe attention. Hair, here and on the preceding pages, by Garren at The Plaza/Glemby; makeup by Vincent Nasso; nails by the Fidji Beauty Salon.

kind that leaves a coating of lanolin or unsaturated oils on the skin's surface or soap with a low pH that conforms more closely to skin's natural acid balance. Soap with low pH is usually called a "cleansing bar," as "soap" by chemical definition means an alkaline cleanser.

Albert M. Kligman, M.D., professor of dermatology at the University of Pennsylvania Medical School, estimates that "at least one out of every five Americans has some sort of skin problem that can be aggravated by a soap that is not mild." With a team of dermatologists, he set out to determine the irritancy to the skin of eighteen commonly used soaps, found only one to be "mild"—by his definition, a matter not of added oil or pH but of chemical additives. Participants were carefully monitored for skin irritation, which was found to peak in winter; signs of dry, chapped skin were erased by a single day of moist warm weather.

Last year, Chanel introduced a "behavior modification" program for face treatment, using a woman's oil production as a guideline to where skin "retraining" should begin, helped by one of two specially grouped treatment collections—one for women with a tendency toward dry, tight, flaky areas on the face, the other for women with skin more prone to unwanted oiliness. Now Chanel has taken the same careful approach to products for the body, introducing new-this-month additions to both the Chanel No. 5 and No. 19 Body and Bath lines, with formulations mostly in cream form delivering maximum emollience.

THE BODY:
A REGIONAL BREAKDOWN

Here, a body "map" to guide you. . . . *The neck* is more vulnerable at the front than the back because its mobility tends to "crease" the skin. (Keeping weight stable also helps prevent a double chin.) Dr. Freedberg says, "A woman should be encouraged to think of her neck as part of her face and give it the same careful lubrication, protection."

The skin of the upper back is thick—and densely populated with sebaceous glands. Because it's "under cover," regular cleansing of this area is important to ensure that oil secretion is cleared away.

Armpits and groin skin are endowed with *apocrine* glands—their secretions provide an environment for odor-causing bacteria; remove by A.M. and P.M. cleansing.

The arms like the legs have far fewer and smaller sebaceous glands than the rest of the body, tend to dry rapidly if denied extra moisturizing/protection. Elbows are easily "thickened" by friction so, need special attention.

The hands, with the exception of palms and finger pads, *(Continued on page 196)*

a thinking woman's diet

BY KATHLEEN MADDEN

January. Month of introspection and self-focus, it's a time when millions of us vow to stop drinking, lose weight, forsake sugar forever, eat for more energy and better health. Some of us diet; others try to refocus eating. We all pledge, at least, to assume more nutritional responsibility for ourselves.

The notion of totally reforming the way you eat is both noble—and overwhelming; how do you plot for boredom, a Hershey's bar, business lunch, your own—usually hectic—life style? Diets may work in the short run; but, by definition, they're a set of limitations: someone else's idea of how you should work food in your life. To make real changes, you've got to tackle your own bad habits; to make those changes lasting, you've probably got to go after them one by one. (For a year's plan, see *right*.)

WHAT DO YOU BELIEVE?

To eat right, you have to be able to define "right"; that's not necessarily easy these days. At a time when the people around you are talking megavitamin therapy and protein-sparing fasts, the four basic food groups you learned in your childhood health class can seem both conversationally weak and scientifically passé. There is, when it comes to good nutrition, today, the question of whom and what to believe.

"Sometimes the most difficult problems you have are with your most intelligent patients," says Richard S. Rivlin, M.D., professor of medicine and chief of nutrition at Memorial Sloan-Kettering Cancer Center and The New York Hospital-Cornell Medical Center. "They read the most, and they ask the most questions, which is fine. The problem is that they don't necessarily have any way to judge if what they've read about nutrition is valid or invalid. As with any other statement, what you really want to know is what the evidence is."

Many of us, in our desire for better eating habits, in our focus on preventive medicine and self-care, seek out a nutritionist for help. The problem is, a "nutritionist," today, can be anyone from a scientist or a highly specialized and highly trained physician to the graduate of a correspondence course. A nutritionist can be a nurse or a dietitian. Or someone who has "healed herself" or "read a lot."

woman's guide '81

ition

BASIC TO YOUR GOOD HEALTH, GOOD LOOKS:

A NEW ATTITUDE TOWARD EATING

"It's difficult to judge who is a bona fide nutritionist and who's not," says Judith Stern, Sc.D., associate professor of nutrition at the University of California at Davis. "Your family physician and dentist are not necessarily nutritionists; they often have little formal training or real interest in this field.

"If you're looking for a nutritionist, you can ask about training and you can ask for credentials. Is this person a member of one of the following national societies: a member of the American Institute of Nutrition, the American Society for Clinical Nutrition, the American Dietetic Association? Is he or she a registered dietitian? Typically, these are people with some training in nutrition.

"I'm being very conservative, but I think that people should be conservative about their health. If you see an M.D. for nutrition counseling, I would ask if this person has been accepted into membership by the American Board of Nutrition, Inc. I would also ask for a referral from my local dietetic association. I would be suspicious of anyone who claimed that the medical establishment was against him; and I would disbelieve any offerings of miraculous cures.

"Of course the public is confused about nutrition," says Judith Stern. "There aren't always cut-and-dried answers; and self-medication can be very dangerous. There are things that good nutrition can—and cannot—do. It's not what's going to make you live forever. It can help you be healthy."

WOMEN'S JOB: EATING WELL

As women, we have a special investment in this business *(Continued on page 193)*

A YEAR'S BETTER EATING

You can change how you eat, but few of us can revamp a lifetime's habits in one noble stroke. We can make one small change at a time.

If 1981 is the year you want to eat better, here are twelve better eating ideas. Each focused on for a month and then kept a part of your diet, they could add up to a year's better nutrition. As with all changes that could affect your health, a check with your doctor first is your best guide.

January: Know Yourself

In a diary, each day, record: everything you consume for meals, for snacks; at what time you eat, how long it takes; calories and serving size. Did you eat at home alone or at a restaurant, with others? Were you hungry? Be honest; no one's judging but yourself.

At the end of a week, you've got a good self-assessment tool; use it. There will be surprises. What is your diet missing over a day, a week? On what foods are you overloading? How much alcohol are you drinking? Are you eating from hunger or for other reasons? Eating too fast? What times for you are difficult? Why did you eat this food at this time in this place?

February: Remember Breakfast?

A balanced breakfast has some carbohydrate, protein, and fat. We all need vitamin C daily. Are you having them? Daily? Many of us start each day dieting; we cave in as the day progresses. The obese often skip breakfast.

March: Slow Down

If you take less than 20 minutes for a meal or 10 for a snack, you're probably eating too quickly, too much, and not realizing it. However long you take, take longer. Slow down. You're consuming the calories; enjoy them.

April: The Snack You Can Skip

Snacking isn't a twenty-four-hour-a-day happening; it's usually tied to a favorite food, a time of day, an outside influence. If one food is a hazard, get it out of your home or office. If one hour's a problem, find some other non-food pleasure. An hour of willpower or a half piece of fruit won't hurt you.

May: If You Love It, Eat It

If ice cream has always been your downfall, you know, at some time, it will call you. Learn to eat it or your other favorite food: but once a week, as a part of your total weekly calories. Eat it in public, with others, in a set amount.

June: A Question of Cholesterol

If you're concerned about cholesterol, attack the large offenders: whole milk, ice cream, soft cheeses, butter, eggs. Reduce intake of beef, pork, organ meats, shellfish. Trim fat. Avoid frying. Cooking meats longer reduces fat content.

July: The Right Carbohydrates

Many American diets are low in complex carbohydrates and fiber-rich foods. Some easy changes: eating apples, not apple sauce; oranges, not juice; substituting whole-grain breads and cereals for white bread and corn flakes, dark leafy fresh vegetables for deli salads.

August: Restaurant Tactics

Be the one to choose a restaurant; call ahead and question the menu. Ask for substitutions. The person who orders first, in a group, sets the number of courses. Order last and choose only what you want. Take your time and say you'll have coffee for dessert.

September: Drink What You Need

One or two alcoholic drinks a day may be healthful. Two glasses of white wine daily adds up to 17 pounds a year. What's important? Alcohol, combined with smoking, increases the risk of certain cancers. Don't let others talk you into drinking. Order bottled water and lime; arrive late and skip cocktails.

October: Salt Selection

Most of us are aware of what we do with a salt shaker: we use it too much. We can all cut back on salt in cooking. Fast foods are often a hidden source of excess sodium in our diets: in pickles and catsup, even in a milk shake.

November: When To Eat?

Your own food diary gives a pretty clear picture: how many calories, with your exercise, can you eat and maintain weight, lose weight? Once you have that figure, work it within a week, not a day: Save 500 calories from Monday for your Tuesday business lunch.

December: A Scale's Worth

A scale is a valuable instrument; use it, but don't let it be the key to your self-esteem. Invest in a doctor's scale. Weigh yourself—at the same time—two or three times a week. Attack increases fast. Where were you a year ago?

ACC

a new way to think about clothes and how you wear them... the difference in

ACCESSORIES

Accessories on a bolder scale . . . cuffs in painted-and-polished wood . . . a remarkable silver earring. Equally-versatile: Cacharel's peplum sweater, about $54, and "jogging" pants, from Esprit de Corp, about $28. Sweater at Ella Pryor, Pasadena TX. Pants at De Lourdes, NYC; Half Time, North Miami Beach; Ruby's Apparel, Elmhurst IL; The Innovator, Baton Rouge LA; Cody's, Phoenix. Bracelets, Victor Carranza. M&J Savitt earring. Details, last pages. These ten pages: hair, John Sahag; makeup, George Newell; the setting, Palm Beach. Left, at Esplanade, Worth Avenue, a new, very inviting place to shop.

On these ten pages, the beginning of a new way to think about clothes and how you wear them—a modern approach to fashion that turns on accessories. Accessories in the most obvious sense of the word: jewelry, bags, belts, makeup. And, at the heart of the difference, clothes worn as accessories.

To start, you'll find the "traditional" accessories now worked on a totally different scale—bigger, bolder, more daring, highly ornamental. A super-wide bangle at the wrist . . . a gutsier choker . . . an oversized earring. All in a variety of real textures—precious and semiprecious stones, ivory, wood, cinnabar. All, strong singular pieces to wear one at a time. And there are new longer, wider belts to wrap and rewrap . . . softer, larger bags in appealing colors. Makeup in the most appealing colors—prettier, gentle, often "finished" with an opalescent shimmer. Everything having more presence, more impact.

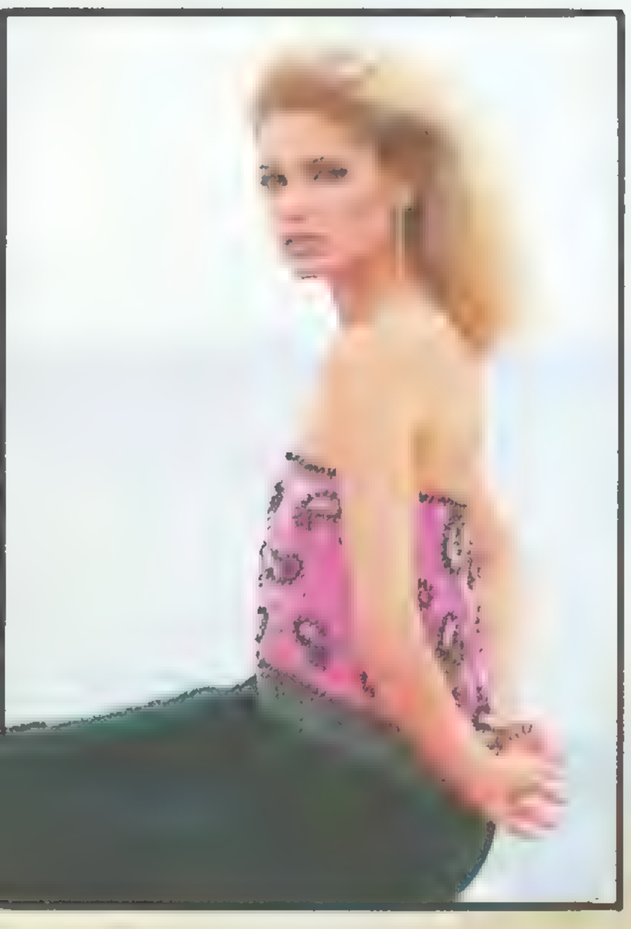
But that's only part of the story. The real difference: in a category of newly defined accessories—movable, versatile pieces—clothes to wear the way you would any accessory; clothes that provide a constant—added—element of delight. It isn't an idea that just happened: over the course of the last year, we've seen tops, sweaters, certain jackets that have worked as accessories. What *has* changed: the variety of the pieces, the sophistication of the design—both of which increase your options and fashion enjoyment.

The key: every accessory from blouses to belts to tops to bags has a unique quality and gives off a definite special effect. There's always something more—more in the way of coloring, texture, or ornamentation. More style . . . which is the reason everything works the way it does, here and on the pages ahead . . .

THE DIFFERENCE IN ACCESSORIES

Everywhere, a new direction in accessories, a new scale. At its boldest, jewelry with the impact of the earrings, *left*. . . . The idea of clothes-as-accessories takes off in two different directions. The first: clothes that are clearly ornamental effects—special, "one of a kind" pieces. Perfect example, *inset left:* Adolfo's beaded strapless top. It moves with everything—the classic black pants, shown here, a black bias skirt . . . in a hot climate, over white silk pants, a white skirt—nonstop delight. . . . The other side of clothes-as-accessories—deceptively simple, perfect pieces that act as a "base." *Above,* Halston's small, shirred strapless jersey top. It has the presence, the style to "make" a look on its own. And the versatility that allows it to move . . . under jackets, day and night, with pants, with a soft wide-legged pyjama, a variety of skirts—it's anything, everything you want a top to be!

Andrea Blanch



Left, symbol of new scale: Steve Vaubel's striped metallic hoop earring. About $90. . . . Symbol of a new prettiness in makeup—as much an accessory as anything else here—Frances Denney's soft Ginger Rose blush, Clover lip gloss. . . . Inset: Adolfo's beaded silk-satin top, about $1000. Lou Lattimore. To order at Saks Fifth Avenue; Montaldo's. . . . Halston's strapless top, right, in chiffon jersey, about $250. Elizabeth Arden Salons; Montaldo's; Lillie Rubin-South & West; Swanson's on the Plaza; all Halston Boutiques. Top and fibranne pants, Halston Originals. Details, stores, last pages.

Andrea Blanch

Both pages: Stephen Burrows for Pat Tennant tank top of matte jersey, about $150. Henri Bendel; Chuck Jones & Jack Parker, Palm Beach and Bal Harbor; Neiman-Marcus. Left, Zoran pull-on pants. Bone necklaces from Jacques Carcanagues. Bottega Veneta duffel. Right: Perry Ellis khakis. M&J Savitt cinnabar choker. La Bagagerie bag. Inset: Zoran tunic/dress, about $360. Henri Bendel; Linda Dresner, Troy MI; Ultimo, Chicago. Ellen Designs for Robert Originals choker. Details, stores, last pages.

Beyond the news: the tank top, the tunic... the scale!

Beyond the news of clothes-as-accessories, news in the pieces themselves. What you're seeing throughout these pages are the looks to keep your eye on—now into summer. Here, for instance, the tank top, a new key piece in warm-weather dressing. It tells you about a different kind of bareness, a different line on the body. And a different kind of versatility. This one, in ivory matte jersey, from Stephen Burrows—a top that adapts to any number of "bottoms" . . . *left,* as an easy-evening look, with ivory gabardine pants. And, *right,* as an all-out way of casual dressing, the top with classic khaki trousers (another great wear-with-everything accessory). . . . Another top-to-watch: the tunic. At its most relaxed and most luxurious, *inset left:* Zoran's cashmere/silk "sweatshirt." As it is—as a dress worn with flat shoes. Or, pulled over walking shorts, over any length of pants, over and over—it works! . . . What goes across the board—more news—the strong look of a choker—chunky, oversized beads of cinnabar, wood, bone—a sampling of the season's interesting "real" textures. And the new scale in a bag—in a big, soft shoulder duffel, *left,* and a large, flat bag, *right.*

THE DIFFERENCE IN ACCESSORIES

THE DIFFERENCE IN ACCESSORIES

This page: Koos Van Den Akker silk blouse, about $300. Matching tiered skirt, about $420. Terry jogging pants, about $130. Top and skirt at Elizabeth Arden Salons; Nan Duskin; The Twenty-Four Collection, Miami; Balliet's; Frost Bros. Pants at Evelyn Byrnes, NYC; Balliet's. . . . Opposite: Cara Croninger belt. Ivory-henna cuff by Harry Neufeld. Inset opposite: Silk blouse by Oscar de la Renta. Cara Croninger belt. Details, last pages.

Of all the clothes that work as accessories, nothing works better, harder than a blouse—it's the key piece in dressing now, day and night. A blouse with more design, more detail—it gives you a certain finish, establishes a look, time after time. That kind of blouse, *left,* from Koos Van Den Akker—his pullover of black-and-white multiprint jacquard with tiny black lace ruffles. With its matching tiered skirt, *inset,* it's the perfect two-piece dress. On its own, the start of a series of looks—over a skirt or trousers in black or in white. Or, as shown here, with narrow black terry "jogging" pants—an unexpected, totally modern way to dress for evenings at home. . . . A variation on the same theme, *inset right:* Oscar de la Renta's beautiful white crêpe de Chine soft-bowed blouse with lace edging, "diamond" embroidery and the black "jogging" pants. The added accessory—another key look-turner now—a wide, waist-holding wrap-and-tie belt in natural brown leather. . . . A wrap-and-tie belt in Burgundy leather with a wonderful yellow hook-fastener, *above,* and an ivory cuff—two strong accessories that stand for a different attitude in dressing.

Andrea Blanch

nothing works better than a blouse

Left: Adolfo wool/silk jacket. About $600. To order at Saks Fifth Avenue. Also at Montaldo's; Balliet's; Lou Lattimore. Jordache jeans. . . . Right: Ralph Lauren sweater, about $198. Wool flannels, about $178. Henri Bendel; Polo/Ralph Lauren, Washington DC: Rich's; Polo/Ralph Lauren, Chicago; Polo/Ralph Lauren, Dallas. . . . Inset: Makeup from Merle Norman's new Candied Mints colors: Peppermint Creamy Cheek Color; Plaza Pink Lip Makeup. The Palm Beach setting, left, Esplanade, Worth Avenue—where you find the most inviting stores, and a variety of other delights. Details, last pages.

a concept of dressing in pieces

In the end, the concept of clothes-as-accessories rests on a concept of dressing in pieces. A way of dressing that stands for what's best in modern fashion—for versatility, for a relaxed style, an ease. Very much part of it: looking at clothes a little differently, using them differently to achieve unique effects. Case in point, *left:* Adolfo's braid-edged cardigan. A slightly offbeat, highly decorative jacket used here in an unexpected way—slipped over a white cotton T-shirt and white jeans—as a wonderful resort/casual way of dressing. The reason it works: you're starting with a jacket that has a certain level of ornamentation, of style—and once you have that, you have almost infinite possibilities. . . . Another element in pieces dressing: using color as an accessory. *Right,* pure irresistible color in Ralph Lauren's soft cashmere polo shirt, worn with a lavender neck scarf—an instant lift for all the clothes you wear it with . . . and it's the kind of color you *can* wear with just about anything, day or night. . . . Color in makeup gives you the same lift, the same immediate feeling of change. More than that: this season's makeup colors give you a softness, an all-out prettiness you haven't seen before—pink, mauve, lilac, rose—the colors here. It's makeup as the most accessible, most inviting accessory.

Andrea Blanch

SMART MONEY

Hitting the hot spots: Money—how not to be intimidated by it. Sex—how it balances with everything else going on in your life. Marriage—why couples are doing it again. Social life—it's wonderful and hectic

getting smart

Women have money. Do we know what to do with it?

BY KATHLEEN MADDEN

Mention a municipal bond to many a woman and a glaze goes over her eyes. Worse yet, a burst of girlish giggles. Finally, comes an admission that she doesn't know anything—or thinks she doesn't know anything—about this money game.

A woman who had a high school Math SAT of 740 now, at thirty, can't look an itemized deduction in the eye. Is she ignorant, insecure, or just copping out?

For some of us, ignorance comes from laziness; for others, there's a certain pride in stupidity . . . a last flag of helpless femininity to unfurl at convenient times. There's a male friend, the accountant; a brother, the lawyer; a lover, the self-proclaimed stock-market pro to snag for free advice. For women everywhere, there's money hesitancy. And yet, Chase Manhattan Bank has reported that between 1970 and 1977, the number of women in the U.S. who earned $25,000 or more increased by 750 percent. In New York City alone, the annual income of women is close to $45 billion. Women have money. Do we know what to do with it?

"Women weren't raised to know how to use money," says Muriel Siebert, New York State's superintendent of banks. "In most of our families, money was our father's responsibility. Our father, not our mother, made the decisions; our father paid the bills.

"Women have never gotten confidence about money, and it's lack of confidence that gives the anxiety. Men have it, too; but women have it to a greater degree: because we've never had the training at home; we haven't had the education in high school or college."

Muriel Siebert doesn't have that kind of money hesitancy. Supervising banks in the State of New York, she regulates almost five hundred billion dollars . . . and holds one of the largest-in-scope financial jobs in the U.S. In 1967, when she bought herself a seat on the New York Stock Exchange, she was the first woman to do so. And she was the only woman seated there for most of the next nine years.

During this time of public attention, it seemed to Ms. Siebert that almost every woman coming out of college with dreams of Wall Street came to her for advice. Women came to her who'd been left money and didn't know how to manage it. And she was appalled at how little any of them knew.

She looked more closely. Hiring a public-relations firm, she sent a questionnaire to every four-year women's college in the country, inquiring just what courses they offered on managing money. Even allowing—generously—that a home economics course would cover finances, over two-thirds of the schools that replied didn't have one money course. "And the answer," says Muriel Siebert, "was, 'This is not a proper subject for ladies.'

"That was in '68 or '69. I don't know as it's changed.

"Somewhere along the line," says Ms. Seibert, "the educational system is wrong. No one should graduate from high school without knowing how to run money and credit. Look at the people who have gotten into trouble with credit cards because they received them in the mail and didn't understand credit. There are so many required courses in college; and yet, ten years after you're out, is it more important to know how to run your money or how to dissect a frog?

"Colleges and high schools should be teaching people how to live afterwards,

too . . . and money is important. But in order to use money, you have to have confidence and some knowledge."

How do women get the tools?

"The country is going through a social revolution," says Ms. Siebert, "and women are part of this. Before, when many women worked, it was a matter of 'the wife is earning a little pin money.' That's not the case anymore. With the increases in prices of houses, in interest rates, in cost of living, it's very likely that, in the future, families are not going to be able to live the way they want on one salary. The second salary will be a necessity. And as more women's paychecks start going into the same bank accounts as the men's and are used to support families, women are going to have more to say in what happens.

"Today, the average woman makes about 60 percent of what the average man does. Equality of pay hasn't come yet; but it will. And when women start getting the same base pay that men do, they'll have the same kind of money to invest. They'll have more money, and they'll have a better incentive to invest."

Assuming a woman has the money, has the incentive, there are certain levels of fiscal sophistication to face.

"I try to tell people that they should have what I call 'peace of mind' money—three months' cash in something that is very liquid. I used to say a bank account; now, I would probably say a money-market fund, because the yields are higher. But that peace-of-mind money—the amount you need for an emergency or if you're out of commission for a couple of months—is important. Until you have that, you shouldn't even think about investing.

"For most people, the first investment they make is to save for a down payment on a house or a condominium. As they save, they might put money into bonds or into municipal bonds or into a savings account.

"They buy real estate. Then the next step is a more aggressive one. In some cases, women never get past a home. That's all right; real estate has worked pretty well for many people—it's gone up; it's kept pace with inflation.

"We're seeing a public, now, that is getting increasingly sophisticated about money; we've seen it in the buying of money-market funds and Treasury Bills, which basically yield twice what savings accounts do. It took about three years for the public to get used to money-market funds and to have faith in them; now, money-markets have grown to about $80 billion. That is money that would have gone into other things; it's incredible growth, and it shows that there were people who read the ads and said, 'I want that higher return.'

"We've seen sophistication in Treasury Bills, which are exempt from state and city taxes. Here in New York, the Federal Reserve has had to take the room that was once their gym and turn it into a place where people can come to buy Treasury Bills themselves."

GETTING AGGRESSIVE

Are women timid investors?

"They're getting better," Muriel Siebert says. "But until women become owners of decent-sized businesses, until they have been out in medical practice, until they are offered the same money as men are in law or in any other field, they are not going to have the same money as men do to invest.

"Today, women are coming into middle management. But until women get into the highest brackets, they're not going to be as aggressive. Because, simply, they don't have the money to be aggressive with."

GETTING SMART

What's going to get a woman smart? What will motivate her to seek outside help, if she needs it, to take a money course, to wisen up?

"You reach a point where the responsibility forces you to give up some of your lethargy," says Ms. Siebert. "You start looking for outside help when you realize that your affairs are getting too complicated for you.

"Once someone gets to where there is extra money, then that's the time to make investment decisions. In most cases, that doesn't happen until they've been out working for ten years. When you're young, the instinct is, 'Well, I'll go to Europe this summer, I'll go to Japan next year.'

"The first step in investing money is the knowledge that you have extra money to invest. That's a motivating force. Your good friend bought a co-op that has doubled in value in three years: That's a motivating force. You learn very fast when you see how more income affects your income-tax returns. Or it might be that you just keep getting too much money accumulating in your checking account that you are not spending.

"There are signals.

"But everyone is different. Some people would rather hop a plane to Florida four or five times a year than own any stocks.

"Who's to say they're wrong?"

WHAT EVERY WOMAN SHOULD KNOW

Though money can be worked at any level of sophistication or resources, there are certain rock-bottom basics that everyone should—must—know. Here, from Muriel Siebert, what's essential:

1. The advantages of different types of investments: Cash in savings account or in money market funds, in municipal bonds, Treasury Bills, or real estate. Mutual funds. Common stocks versus long-term fixed-rate bonds. These are the most common investments.
2. Most women working for large firms receive some degree of life- and medical-insurance coverage plus retirement benefits. But what is insurance? How much do you need? What kind of health insurance is best for you? If you have broad coverage, you won't need as much security in other forms.
3. If your income is high enough: the workings of tax shelters.
4. Know yourself. Ask yourself, "Am I starting an investment program that I'm willing to continue? Do I have enough money in the bank or in liquid assets for peace of mind? Am I content with my job? Will I be moving?" This is what a good money counselor should ask.
5. The question of time: Do I want the responsibility of managing money? Am I willing to invest the necessary time? Some investments require more attention; others, such as mutual funds, need less monitoring from you.
6. The question of guts: Am I a gambler? Can I afford to gamble? Am I willing to speculate? With how much? Some people speculate with 10 or 20 percent of their money; others have a greater need to feel secure. "Never put the money you might need into something that is volatile," says Muriel Siebert, "if you're going to need school tuition for a child, if you're going to need this money a year from now, you can't afford to put it into a stock that might go down."
7. Outside help: Look at the enrollment of university extension courses on money; they're filling with women, wisening up. If you're thinking of buying real estate, an accountant can help you plan how it will affect your monthly budget and yearly tax bill. An accountant is not the person to go to for investment advice; that can come from a stockbroker, a banker, a real-estate expert—depending on your plans. Your banker should be able to sit down and ask, 'Are you willing to borrow money to accomplish certain things?' and then explain the ramifications. Some people are comfortable with borrowing money, others aren't. Know yourself. Few women ask a friend, 'Who is your stockbroker?' They should. ▽

LIVING SMART

SEX and the very busy woman

"When you're talking about sexuality, you're talking about a woman's relationship with herself—how she feels about her own femininity"

BY SANDI CUSHMAN

We are approaching our third decade of Women's Liberation and the sexual liberation that has accompanied it. But how liberated are we? Our sex lives are under siege. We are being forced to deal with strains that couples haven't had to cope with before—wives who travel on business trips, women who have more high-powered careers than their partners, the loneliness and frustration that come when both people work all day and are too tired to make love. . . .

We asked Dr. Tilla Vahanian, a New York psychotherapist and Fellow of the American Association for Marriage and Family Therapy, to talk about these issues and their meaning for us.

"When you're talking about sexuality, you're talking about a woman's relationship with herself—not just with a man. How a woman feels about her own femininity, and how she expresses herself in her own sexual life. As an individual, your contentment doesn't come, in the long run, from what somebody else gives you; it comes from how you feel about yourself. In the sexual area, particularly, we are very vulnerable because sex is so personal and so closely identified with our sense of ourselves as women. And that sense of ourselves is very much in confusion now. Both men and women have been pushed to learn so much in such a short time span that we don't quite know yet where we are. Inevitably that means a lot of people are somewhat confused and just don't trust their own inclinations.

"Our perspective on sexuality has shifted, and one of the reasons is that women are likely to have more sexual partners over their lifetimes now and have become more knowledgeable about what pleases them. Men are discovering they can no longer assume that whatever they do in their lovemaking is perfectly adequate.

"The first time a man and woman go to bed together there is an inclination for the man to do what he has always done. In the past, the woman would lie back and say, 'Do to me what you do and I hope I can enjoy it.' The new woman is likely to say, 'Hey, that's what you did with X,Y, and Z—I would like us to do it this way.' But she can also learn to ask for what she wants in a way that her partner won't see as a threat to his masculinity. By using such words as 'This is what I need,' and 'This is what I enjoy,' her requests can become further revelations of her most intimate self—and in that sense, a compliment to her partner.

"This is a new shift in approach and in roles. It takes a great deal of flexibility on the part of both partners. If they can both be flexible enough, they will experience a new kind of enjoyment—the joy of mutuality. That's a key word—mutuality—and a very exciting new possibility. In order to have it, each partner needs to feel fairly safe that neither receiving nor giving in sex is dangerous.

"In the past, women's economic dependence on men kept many couples from achieving mutuality. It doesn't make too much difference whether you're a wife, a mistress, or a hooker—if your economic survival depends on how pleasing you are to a man, then your primary concern must be satisfying him and giving him pleasure. In some ways, you see, men and women now have a much better chance of achieving mutuality, when their relationship is based on two caring people each of whom gives and receives pleasure in bed.

"Of course, the woman's economic independence can also create problems for a relationship. Women with careers not only have the opportunity to meet more men but also live richer lives. Their romantic longings become diffused. Where once all the woman's energy was focused on her man—it was her task to make the romance flourish—she's now branching out into other areas of ego satisfaction.

"A woman's sense of herself is at least in part being satisfied by other accomplishments—by how much money she is earning, how far up the corporate ladder she is climbing, what positive response she is getting from her women friends. Her ego no longer depends, to the same extent, on 'did he bring me flowers today,' 'how often does he want to make love to me?' So there's a shift in the sources of self-esteem, and it is very much connected with shifting views of one's own sexual experience.

"Women who are not financially dependent on men are not as frightened of their marriages breaking up, are not as frightened of being alone, have more confidence that there will be other partners available. It's very clear in my practice in recent years that it's much more frequently the men who want to hang onto relationships and the women who are saying 'I've had it,' and are walking out."

CHOICE OF PARTNERS

"Earning our own living has made us aware that women's sexual attractiveness, and our possibility of having relationships, go on indefinitely. We don't have to have a partner who is older than we (that had a lot to do with economics). Now, since we can afford to pay for dinner, we can take out a younger man, or go Dutch, and it isn't a big deal. We are letting go of the long tradition of being 'taken out' that puts us immediately into the position of passive indebtedness and

MA

"It was all right for me—the great, independent, career-woman adventuress—to want to stay single, but shouldn't he be down on his knees, begging me to change my mind?"

BY SALLY QUINN

We were married on October 20, two years ago. It was a beautiful Indian summer weekend, and we went to our cabin in the mountains of West Virginia for our honeymoon. I was thirty-seven. It was my first marriage.

The colors of autumn were in full glo-

of owing sexual favors. We still have a long way to go, but it is beginning to dawn on us that what we do sexually we do from choice—that you go to bed with someone if you want to, not because he's been nice to you."

ABSTINENCE

"It's become very fashionable to talk about abstinence now—but only as a temporary measure. I don't know anyone who is seeking out a life of abstinence. Abstinence is a protest against the pressure towards a lot of casual sex, a trend that I feel is subsiding. Younger women are beginning to realize that there is nothing wrong with them if they turn down an opportunity to have sexual intercourse. There are times when abstinence is appropriate. If you have just come out of a demeaning or difficult relationship and need to reaffirm your sense of being separate, then no one should invade you at this point. On the other hand, if you're coming out of a relationship that was very sexually frustrating you may need to get into another sexual relationship right away to reassure yourself that you are still functioning in that sense.

"This is another area where women have changed. We recognize now that we go through many phases and that we develop and change, and because we behaved sexually one way when we were thirty doesn't mean we have to do the same thing when we are forty or fifty. And let's not stop there!

"Many young people are very disturbed about the indiscriminate nature of many relationships and are nostalgic about a 'fifties kind of romance. But maybe this isn't nostalgia—it may be a weeding through the many possibilities to what is really meaningful.

"Unless you're really compulsive about hopping into bed with as many men as you can, you begin to realize that you can't isolate good love-making from deep feelings. This may sound like the sexual morality that our mothers taught us, but it's a very different thing to arrive at that realization from experience. It doesn't mean that you have to have one lover for the rest of your life—but that over a lifetime there may be periods in which you experiment, and there may be a period in which you find one partner with whom you are really happy—and if you do, you are a very fortunate person, indeed."

FATIGUE

"Another strain on relationships these days is the fatigue that both partners feel at the end of the work day. In the traditional division of roles, the idea was that the husband should come home and put his head in his wife's lap and she would comfort him and nurture him. Now, both people return to each other in need of nurturance. When two people come home exhausted and needy, nobody gets much nourishment.

"I'm not suggesting that we go back to the old order—even though it made an assignment of roles possible, it now seems unfair—but I am saying that we need to recognize that hunger for that kind of comforting grows out of the stress of meeting the outside world, and sex can be very comforting—the connection of being skin to skin, cuddled and held, feeling that you're being taken care of. Women who are poised and in command in the office might long for nothing better than to become soft, cuddly, cuddled at home—to allow that other side of themselves to come out. Men may find that they're missing out on something great if they let themselves be intimidated by women who are powerful in the outside world."

SEXUAL PLEASURES

"Sex has its own particular quality of allowing—almost demanding—the less rational aspects of ourselves to be played out. Your sexual life gives you the opportunity to play the role that you don't play in your ordinary life. And that's why good sex takes a lot of trust—you're allowing someone into your psyche—it's like letting someone into your dream world, to really share your sexual inclinations and fantasies and to play those out.

"If you can do that with another human being, then you're very rich. Sometimes it is much easier and less threatening to masturbate than to find a casual bed partner—when you are simply in need of a physical release of stress. And in this sense, women are becoming much more accepting of their sexuality—the way men have always been. The loneliness of not having a sexual partner is not only the loneliness of not getting physical pleasure, it is the loneliness of not having somebody who *(Continued on page 194)*

RRIAGE *the new switch*

ry—reds, oranges, yellows, golds from ridge to ridge as far as you could see; and the sun made the falls in the wild river sparkle like crystal.

I was so happy that weekend. I felt as if someone had poured a whole bottle of golden mountain honey over the world; everything was so soft and warm and mellow and romantic. It was perfect, just as I had always imagined it was going to be in my daydreams.

In real life, I never believed I would marry. Lesser women could get married, have children, be dependent if they must. I was too confident, too self-assured, too independent to want or need marriage.

Oh, I would live with people. Living together was not a commitment. Either partner could leave anytime he or she wanted to. There were no strings.

This was not a frivolous attitude. I had thought about marriage quite a lot and I had looked around at the examples of marriage, and I didn't like what I saw. People locked together, bound by a probably long-outdated contract, but much more by their pride at not wanting to admit they had made a mistake, that what they had was more an arrangement than anything else.

It seemed to me that people who got married stopped trying after a while. They took each other for granted. They didn't flirt or tease or do any of the sexy things people who live together did. After the passion had worn off, the couple, instead of striking out for something new and exciting, would simply cut a deal. You go your way, I'll go mine. I'll try to tolerate you, if you'll try to tolerate me. I'll learn to live with the disappointments if you will. I will have few or no expectations. Don't you have any either.

And of course children were the crippling blow to any relationship. No matter how much help the couple had with their children, no matter how much money they had, the nature of the relationship

changed. The children became the focus of the marriage rather than the two partners, and romance faded.

Death in life. That's what marriage seemed to me.

And then I looked around at couples who were living together and I liked what I saw.

There was life in those relationships. There was a sense of freedom about their lives. They were together because they wanted to be, not because they had signed a contract that forced them to be together. There was even more of a sense of security in those relationships, I felt, than in the marriages I knew.

It also looked as if the people who lived together had more fun. They weren't always talking about mortgages and babysitters and money and the future. They were living for now. They had all the things in life people allegedly seek—excitement, romance, adventure. They traveled, they went out to dinner a lot, they took off on the spur of the moment if they felt like it.

And, too, the woman was her own person. In almost every case, she was working, earning her own money. She had her own name, her own identity. People recognized her as a separate person. She didn't just get folded in with his name and forgotten. There was something about living together that had the effect of keeping a woman independent. She was, after all, on her own. If things started to go sour in the arrangement, she might leave. She had to keep herself financially independent. There was no chance for her to get lulled into a state of false security as marriage had lulled some of my friends. "Well, I'll just take the year off and think about what I'd like to do. . . ." None of that. One had to keep in fighting weight. "Lean and mean," as one of my old school friends, long married and living in the suburbs, once said to me wistfully.

What it came down to was that, in my mind, living together made people happy and marriage made them sad. I preferred to be happy.

I had one, then another, then a third relationship where I lived with the person. When one didn't work, I would leave and eventually become involved with someone else. And though these separations were painful, they were not nearly as painful as the divorces I was seeing around me. My last relationship, the only thing we fought about when we broke up was the fish poacher. (See, he had asked me to buy it one day when I was out shopping but even though he never paid me back he thought it was his and . . . well, you know how that goes.) Compared to the blood on the floor of broken marriages, even where there were no children, I considered such breaking up rather more civilized.

You may wonder what made me change my mind about marriage.

I can't say exactly. I can't give a time or a place when I suddenly decided I wanted to get married. I don't think there was one.

I had been living with Ben Bradlee for five years before we got married. I had loved those five years. They were by far the most exciting, adventurous, glamorous years of my life. We were both working hard, traveling, fixing up houses, having a terrific time. There was nothing wrong with our life. It seemed to be perfect.

People kept asking us if we would ever get married. I would always reply that there was no reason to get married. And indeed there didn't seem to be. I didn't want children. Ben already had grown children by his previous two marriages. We had as much of a commitment as one could have without the benefit of matrimony. Rings even. But then, slowly, gradually, things begin to change, to shift, to take on a different focus. Or maybe nothing changed. Maybe it was just my own perceptions, my own sensitivities.

Nothing major. In fact, any specifics sound petty and silly, unworthy of my attention. The first thing I remember is being suddenly, without warning, angry

This is your SO

"Along with the blazer and the briefcase, I have acquired the social calendar of success. It is wonderful but crazy . . ."

BY ANNA QUINDLEN

First, the good news: the time has come when we have good jobs, good men, and good friends. Now, the bad: all our dance cards are filled. I call my friend Jean so we can all get together for dinner. The only mutually acceptable date is three-and-a-half weeks away. My friend M. L. calls me. She was my maid of honor, and I have seen her five times in the three years since my wedding. Both of our date books are filled through this month. The last time I saw my friend Regina, she had just had a pregnancy test. Now she has a baby.

This is your social life. It is not what we expected. It is wonderful but crazy. His friends and your friends and his business acquaintances and your business acquaintances have mushroomed into an alarming number of people having cocktail parties and bearing bottles of wine and flowers to dinner. One couple I know took $1800 in tax deductions last year for the business expense of giving dinner parties. Another became so frazzled that they made a standing date for dinner with one another on two carefully chosen days each month. They had to give the whole idea up when they broke four dates in a row because of pressing social commitments.

I am still having some difficulty adjusting to how bad all this good fortune is. After all, if someone had told me when I was fourteen and living for Saturday night sock hops that a day would come when I would have a book party on Monday, a drink before dinner on Tuesday, a dinner out on Wednesday, a law firm function on Thursday, a dinner party (my place) on Friday, a dinner party (their place) on Saturday, and a possible brunch in the country on the day of rest, I would have been delirious at the prospect of what to wear to same. Now I know to have black pants and a black silk shirt for all occasions, and occasionally I feel beleaguered, albeit reconciled. After all, I could always call a halt to all this dining and drinking and socializing, but it seems to come with the territory.

Along with the blazer and the briefcase, I have acquired the social calendar of success. And all these parties and dinners and lunches taken individually are things desired, enjoyed, anticipated. It is only in sum, sometimes, that they make me want to retreat into a flannel nightgown, to stay home on the sofa and mouth the dialogue to *Casablanca* with my husband.

My parents had a social life, too, but it was different. Every now and then, my father invited someone important to

that *he* didn't seem to want to get married. It was all right for me, the great single career-woman adventuress to want to be single, to strike out for independence, to lead the battle against the bourgeois notions of marriage and family, but goddammit he should be down on his knees begging me to change my mind anyway. After all, he couldn't really love me if he didn't want to marry me. It never occurred to me to turn that around. Could I really love him if I didn't want to marry him? Everything had been fine for four and a half years. Now I was mad at him.

I wanted to be not only loved but cherished. You don't cherish your live-in girlfriend. You only cherish your wife.

I wanted to be able to turn him down, have him long for me to answer yes, beg, maybe even write poems to me. Ridiculous? Of course. Nobody said it made any sense.

Naturally I was forced to seethe in silence. How could I, of all people, in the vanguard of the anti-marriage movement, a role model to young women hoping to be able to break the rules and not pay, how could I possibly broach the subject of marriage? Besides, I still didn't want to get married.

Then little things began to annoy me.

Invitations addressed to "Ben Bradlee and Guest," or "Sally Quinn and Escort" irritated me. After all, we had been living together for almost five years—surely by now they knew we were a couple.

But they didn't. When they said "and Guest," did they mean they didn't want me? He could bring just anyone? And "and Escort," did that mean *he* was not particularly wanted? Whereas before the whole situation amused me, I was now finding it rude and insulting. (I still feel it is, actually. If people care enough to invite you to something, they ought to make an effort to find out your current situation.)

When I went shopping for a sofa one afternoon and couldn't make up my mind, I wanted to tell the saleswoman that I would bring Ben back with me to look at it. But I didn't know what to call him. "I'll bring my *what* back?" Husband, I thought, would be so much easier.

We were invited to a large college to speak to the faculty and students and to stay overnight with the dean. He and his wife put us in separate bedrooms. We asked to stay in the same room, but it was embarrassing. *(Continued on page 195)*

CIAL LIFE

dinner. My mother put on a black dress with enough décolletage to be interesting but not so much as to be talked about and served roast beef. It was expected that she not be scintillating; it was, in fact, preferred that she not be scintillating. The rest of her social life consisted of my grandparents, aunts, uncles, cousins, and several couples my parents had known since they were all very young and all on their first babies. My father repeated jokes he heard on the *Tonight* show, and my mother laughed at them again. I ate the cherries in everyone's drinks. It all seemed adult but rather dull.

Things have changed. Nobody has drinks with cherries in them, and everybody has to be scintillating. My husband pretends he thinks the writers I know are as interesting as their prose. I pretend that the lawyers he knows are as interesting as their cases. Sometimes this is true. Often it's not. In any case, I still am the one to make dinner. (He clears. When we have certain kinds of company, they complain afterward that he is setting a bad example for wives who are still accustomed to cooking *and* clearing. When we have other kinds of company, they boast that they have moved on to his cooking and her clearing. This is one reason why I have become increasingly interested in entertaining at restaurants.)

I am not speaking for men. Social life for men is still different from social life for women. When you ask a man to a dinner party, he says, "Great," and writes it in his date book. If you ask a woman, she says, "I'll get back to you." This is the contemporary equivalent of my mother's roast beef and black dress. If a man does not enjoy a social evening a woman has planned, he says, "What a bunch of jerks." If a woman does not enjoy a social evening a man has planned, he says, "Look, I didn't complain about that terrible party last Saturday night."

A backlash was inevitable. Lots of people I know are attempting to go nowhere. On Monday morning, my friend Leslie asks what I did that weekend. "Nothing," I say with a grin. "That sounds fabulous," says Leslie, whose social schedule makes Rosalynn Carter look like a stay-at-home. A group of young trendies I know has even turned to playing charades in an attempt to get in touch with the social life of a saner, slower time. I think this is a good sign, although I refuse to learn bridge, which is to me the social life equivalent of punk rockers wearing white patent leather boots and mini skirts.

Nostalgia is one thing, but fishnet stockings and bridge are too much. However, I think I caught a glimpse of the future the other day while talking to Jean, who is always in the vanguard of things. (The first time I glimpsed freesia, to give you an example, was on Jean's table.) "Having a baby gives you a good excuse to stay home," said Jean, who has just had one herself.

But all this belies the basic dilemma. That is that my dance card is filled just at the time I found someone to really fill it. The problem with all this social life is that it never leaves time to socialize with the person you really want to socialize with. This came to mind recently when I ran into my husband on a Friday night. The dinner guests were due at eight. My mascara was smeared but the pesto was perfect.

"Tomorrow night," I said, looking at his face in the mirror, "I want to have dinner with you. Then I want to go to the movies with you. Then I want to go home with you."

"Great," he said.

"Oh, wait a minute," he said. "I think tomorrow night we have to go to that party I told you about two weeks ago."

"Let's cancel," I said.

"We can't," he said.

And so it goes. ▽

when you wear less

Easy "cool" . . . that's what you zero in on when it's warm. Something clean and uncluttered. What gives this season's sparer looks even more appeal: new, pretty touches. The charm of a small print, a very-thin stripe, a softer way with a sleeve or a bow. The impact of color or texture, of an unusual shape. You'll see what we mean on these six pages—more of the key warm-weather things you need day and night. Starting here—first things first—with a strapless white maillot, *near right.* Now, it's set off with a black band, a snappy bow tie. Oscar de la Renta Swimwear by Wavelengths. Of Antron/Lycra. About $43. . . . Another Oscar de la Renta delight, his Body Lotion Parfumée. . . . You see softness, *far right,* in a pale-pink lambswool-blend cardigan (about $90). Givenchy Sport. Over white wool gabardine pants (about $96). Givenchy Signature. Details, last pages.

Jo Francki

...everything has to count more!

These six pages: hair, Edward Tricomi of the Pipino-Buccheri salon and Garren at The Plaza/Glemby; makeup, Sophie Levy of the Pipino-Buccheri salon

1

2

easy dressing, with a prettier aspect...

3

4

6

Jo Francki

7

The prettiest white sundress: 1. Ruffled and brushed with color. Of silk/acetate. By Bill Blass Collection III, $230. 2. A strong look this season—stripes, in navy and white on a silk dress. By Cacharel, $274. 3. The wit of a green vinyl "shawl collar,"on a black maillot. Of Antron/Lycra. By Diva Fashions, $50. 4. A tiny black bikini . . . edged with gold Lurex. Of nylon and Lycra. By Gottex, $44. 5. A bright fuchsia maillot—subtly striped, softly shirred. Of Antron/Lycra. By Catalina, $35. 6. A T-shirt and cotton wrap skirt . . . with the impact of black and white. By Givenchy Nouvelle Boutique. Both, $450. 7. Very charming—an eyelet embroidered navy silk dirndl, $130, and white silk pleat-trimmed blouse, $120. From Miss O designed by Oscar de la Renta. All prices approximate. Stores, details, see last pages.

When you want to feel relaxed but look "polished": color! *Right*: What powder-pale pink does for an easy jacket and pants . . . how a pastel print "turns" a straightforward button-down shirt. Christian Dior Sportswear. Jacket, about $150. Pants, about $130. Both silk broadcloth. Shirt, silk crêpe de Chine, about $110. Les Must de Cartier bracelets. . . . Another quick-change: fabric. *Bottom, left*: A white T-shirt—short-sleeved, boat-necked—and trim navy walking shorts. Pure. Classic. But this season, the "T" is soft silk, (about $90) the shorts a silky blend (about $130). Donna Karan and Louis Dell'Olio for Anne Klein & Co. . . . *Bottom, center*: Now, Jantzen does a bikini in strong stripes, a bold color mix. Of Antron/Lycra. About $26. . . . *Bottom, right*: For some women, nothing does it like crisp white. Courrèges' polyester/cotton raincoat with string ties at the cuffs (about $400); cotton walking shorts striped in blue (about $80). Santos watch, Les Must de Cartier.

part of the difference, the delight: how "dressed when you wear less

up" pared-down can be!

More soft touches. *Above, left*: brown-and-white welting and a small tie on a strapless maillot. Christian Dior Swimwear. Of Antron/Lycra. About $44. . . . A small camisole, *above, right*, all silver sequins (about $150) to wear over straight-leg, pull-on pants—in white satin (Qiana, about $90). As ornamental a look as you're likely to need. Jill Richards II . . . Another camisole option, and a great traveler, *right*, black cotton, unexpectedly stitched in rust (about $24) and a rayon/linen trouser skirt (about $120). Kasper for J.L. Sport. Details, stores, last pages.

Jo Francki

BOOM IN THE SUN

(Continued from page 150)

center, a Bali Ha'i island crops up, complete with a cascading waterfall. Sand has also been hauled out of the ocean to rebuild the beach, secured from further erosion with a sturdy seawall. All this represents only the first two phases of planned renovation.

● Down the street, a Saudi Arabian sheik named Wadji Tahlawi has bought the Eden Roc hotel. Tahlawi owns five Rolls-Royce Silver Wraiths. His favorite is the powder-blue one, which is carpeted with powder-blue dyed mink. He has already spent $6 million to renovate the Eden Roc; the hotel is expected to give the Fontainebleau a run for its money.

● In the city of Miami—not including Miami Beach—there are restaurants specializing in forty-six different kinds of ethnic food, from Korean to Kosher.

● It seems that every major Wall Street stockbrokerage and investment banking firm now has an office in Miami. A number of foreign banks—the Royal Bank of Canada, Banco de Brasil, the Bank of Tokyo—have opened branches.

● Out on Miami Beach, Bal Harbour Shops (with the familiar pricy names: Gucci, Neiman-Marcus, Saks Fifth Avenue, and, coming soon, Bonwit Teller) is Miami Beach's answer to Rodeo Drive.

● Inspired by the success of Bal Harbour Shops, other fanciful shopping malls have sprung up all over Miami. One of the most imaginative of these, called The Falls, is built to resemble a South Seas village surrounding a huge lagoon filled with fountains, waterfalls, and tropical fish. More pricy shops. What will Miami developers do, one wonders, when a branch of every pricy shop in the world has come to Miami?

● A kind of Southern California zaniness has come to Miami, already being called "The new Los Angeles." The topic of a recent sermon at Miami's First Presbyterian Church was "Gossip—Why We Love It!"

● Carl Weinhardt, Jr., the handsome and cultivated director of the Villa Vizcaya Museum and Gardens in Miami, wears a Mickey Mouse Watch—in 18k gold.

● Culture is coming.

My favorite elevator operator at the Fontainebleau Hilton is named Purificacion. Not only is it pleasant to know a lady with a name like that, but it is important to remember that Purificacion and others with similar backgrounds are directly responsible for Miami's spectacular renaissance. Purificacion is from Havana, and there is a certain irony in the fact that Miami's current triumph of Capitalism is a direct result of a Communist takeover. Every Miami businessman, as he closes the drawer of his cash register at the end of the day, should utter a silent prayer of thanks to Fidel Castro.

The first wave of Cuban refugees to arrive in Miami in the wake of Castro's 1959 revolution consisted of Cubans who had the most to lose under Communism—the well-to-do. They had been successful businessmen and professionals, well-trained doctors, lawyers, educators, engineers. Though they arrived with very little, they were both proud and resourceful. Refusing welfare, they immediately went to work at whatever jobs they could find. Lawyers worked as busboys, and at least one Cuban physician took a job as a hospital orderly until he could obtain his license to practice medicine in the United States.

The Cubans who could not speak English learned the language quickly. They opened little shops selling everything from hardware to baby clothes. Very quickly, the little shops became bigger, and soon it was not possible to do business in Miami without taking into account the Cuban presence. Today, Calle Ocho—S.W. Eighth Street—is the Fifth Avenue of Miami's "Little Havana," a tree-lined street of gleaming storefronts, cafés, and restaurants, at least one of which, El Centro Vasco, is to the wealthy Cuban population of Miami what La Cote Basque is to the Ladies Who Lunch in New York. In the courtyards of little cantinas along the side streets, well-dressed Cuban businessmen play dominoes on Saturday afternoons. The stakes are high. The Cubans can afford them.

There had always been a vaguely Latin cast to South Florida; but, before the Cubans, Miami's Latin-ness was essentially cosmetic. It all more or less started in 1916 when James Deering, whose father had founded the Deering Harvester Company (now International Harvester), opened the doors of Vizcaya, his Italianate palazzo—set amid scores of acres of magnificent gardens, statuary, topiary, fountains, canals, lakes, a maze, a secret garden flanked by a grotto dripping with orchids, to list just a few of Mr. Deering's horticultural and architectural fancies—on the shores of Biscayne Bay. No one knows how many millions of dollars it cost Mr. Deering to execute his extravagant dream, but it is clear that no expense was spared. (In a stained-glass window at the head of one of Vizcaya's great staircases are the words "J'ai dit"—I have spoken—which, phonically, are also James Deering's initials.) And the sumptuousness of Vizcaya quickly set the tone for much of South Florida's architecture.

> The Miami boom: "blue skies, pink nights . . . and money, money, money"

Vizcaya, for example, inspired the huge Mediterranean whimsies of Addison Mizner in Palm Beach, just as Vizcaya would also inspire William Randolph Hearst—after visiting Deering with Marion Davies—to go home to California and build something even bigger and much more foolish called San Simeon. Early Florida developers of the 1920s also took their cue from Vizcaya—among them George Merrick, the promotion-minded entrepreneur who built "The City Beautiful," Coral Gables, hard by Miami, and filled it with Spanish bell towers, courtyards, and balconies. Even the sidewalks of Coral Gables were colored pink to match the pink-tiled roofs of Coral Gables mansions and their pink-stucco walls.

But now, with the influx of talented Cubans, Miami has become a Latin city in fact, not just in imagination. As the extraordinary Cuban success story spread throughout Latin America, more Latins arrived from Central and South America. Of course, a geographical factor was involved here. On the map, Florida has always looked like a geographic accident—as though the Great Developer in the Sky had carelessly let a rolling pin slide off sideways and flatten a whole corner of the North American subcontinent, pushing it into the tropics. But the physical location of Miami, at the southernmost tip of the Great Developer's accident, has made it the closest port—by sea or air—to Latin America and the Caribbean.

Unlike the Cubans, the Latin Americans who followed in their wake—from Colombia, Ecuador, Venezuela, Brazil, Peru, Mexico, the Caribbean—did not necessarily come to make their fortunes. They came to invest and spend them. Wealthy Latins have brought with them what is called "escape capital"—money which shaky political situations at home have made it seem wiser to place elsewhere. Also, a favorable exchange rate against the dollar and a favorable borrowing rate as opposed to inflation-ravaged Latin America's have made Miami prices for goods and loans and property seem like Gimbel's Basement's. The money comes into Miami—often in cash—in shopping bags and wicker hampers and suitcases tied with rope, transported by Latins whose first question is to ask for directions to the nearest bank.

And money generates more money. Two things, at least, have been noticed about the money habits of the wealthy Latins. For one, the Latins do not like to pay rent. They would rather invest half a million dollars in a condominium. For another, Latins enjoy spending money, in general, on *things*. They do not just spend money on designer dresses or on Gucci luggage, though they certainly buy plenty of that. They spend it on combs, shoelaces, bobby pins, ball-point pens, cosmetic items from lipsticks to toenail scissors. To cater to Latin buying habits, hundreds of notions and novelties shops have sprung up all along Flagler Street in downtown Miami, and every new hotel has at least one full floor of shopping. Furthermore, when the Latins buy, they buy in quantity—not just one paper of bobby pins, but ten cases of papers of bobby pins.

Latins spend money on big things, too. Recently observed were:

● A passenger at Air Panama's check-in counter with twenty RCA color television sets, in crates, as part of his luggage.

● A woman from Venezuela in an appliance store paying cash for a dozen Sub-Zero refrigerators, and giving instructions for them to be shipped to Caracas. What will she do with them there? Sell them to her friends? Maybe.

● A Colombian couple, up for a visit with their teenage daughters, passing out hundred-dollar bills at the breakfast table for the childrens' day of shopping.

Of course, the buck has to stop somewhere and it has stopped, alas, somewhere short of the Black community. Florida's economic history has been one of glorious booms followed by disastrous busts. The real estate boom of the 1920s was aborted by the great hurricane of 1926; and, in the storm's wake, money was in such short supply that Miami resorted to the barter system—six oranges would buy a piece of fish. Many people supposed that the Blacks' Miami riots in May 1980 would be the equivalent of the '26 hurricane, and would mark the end of the 1960s and 1970s Miami boom—but the bust didn't happen; and after the riots, Miami's economy rebounded again.

To say that Black-white and Black-Latin relations have improved since the riots would be to ignore the truth. Still, a spirit of breezy optimism has always pervaded the Florida attitude. Things happen in Florida, Floridians like to say, before they happen elsewhere in America. Consider the Great Depression. It hit Florida three years before it hit the rest of the country. Now that Miami is booming again, can a boom throughout the nation be far behind? Miamians are betting, and betting large sums, on it.

And rather than dwell on unpleasantness such as riots and the crime rates of the past, Miamians are concentrating their efforts on an area that used not to amount to much . . . culture. A new museum—rather grandly named the Metropolitan Museum and Art Centers—has opened in what was once the old Biltmore Hotel and Country Club in Coral Gables. In the gardens of Grove Isle, a new club-condominium complex, the young developer, Martin Margulies, has installed sculptures by such prominent artists as Alexander Calder and Louise Nevelson. "Art has been a good gimmick for us," Margulies says. "Kind of gives the place tone, don'tcha think? Like, a lot of people bought condominiums here who didn't know art from grapefruit. Now they're putting art in their halls."

Culture, in other words, has a sanitizing effect on money, particularly new money, even more particularly "funny money." A section of Miami Beach, consisting mostly of hotels, shops, and apartment houses built in the 1930s and '40s, has been designated the Art Deco District, thereby upgrading a neighborhood that had somewhat gone to seed. For culture, too, there is the Miami Opera. True, the Opera mounts only four productions a year, but these are said to be "magnificently presented." For theater, there is the Coconut Grove Playhouse. Out at Vizcaya, now a museum, there are *son et lumière* productions on weekend evenings, in which Thomas Hoving ("of Tutankhamun fame," as the brochure describes him) narrates the history of the estate and its rather peculiar builder to the accompaniment of music and a lovely light show. For a town where culture used to consist of Las Vegas-type entertainment on Miami Beach and Go-Go girls on Biscayne Boulevard, all these things represent a distinct step forward.

Meanwhile, out by the free-form pool of the handsomely refurbished Fontainebleau, there is a babble of foreign languages—French, Italian, German. The Metro-Dade Tourist Development Council has done a good job promoting Miami in Europe. If one hears English spoken, it is usually with a decidedly British accent. Freddie Laker's direct London-Miami service, it seems, has made a Miami holiday cheaper than Blackpool, and an estimated 270,000 Britons now come to Miami every year. But the predominant voices are Spanish and, as we know, the Spanish love to talk—phrasing and rephrasing their ideas and opinions in every possible way, putting their beautiful language through all its paces. There is less talk now of Miami's becoming "another Los Angeles." Instead, it is "the capital of Latin America," which President Jaime Roldós of Ecuador called it during a visit last year. It might also be called the new capital of capital. And if any of these descriptions is true, my friend Purificacion and half a million of her countrymen can take the credit. (For more information on Miami and South Florida, see page 80.) ▽

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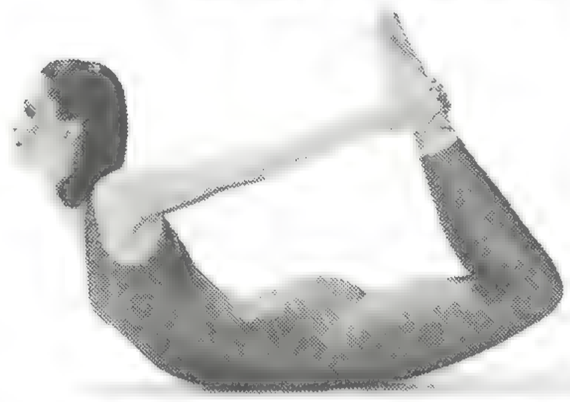

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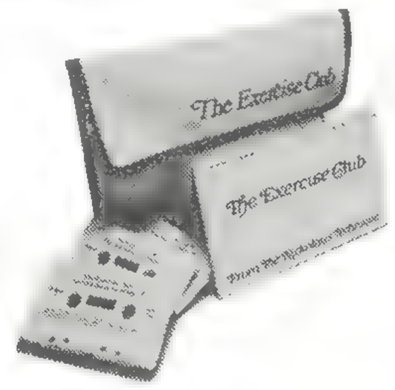

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ROBERT HUGHES

(Continued from page 146)

awesome protest of Fascist bombing of a small Basque town during the Spanish Civil War, a very modern work of art about suffering and technology that has the deepest political intentions. "Guernica" is about power; it hopes to persuade us to challenge or diminish that power. Picasso's method of making "Guernica" so modern and so urgent, even now, was to paint it entirely in shades of black, white, and grey, "so that despite its huge size it retains something of the grainy, ephemeral look one associates with the front page of a newspaper," Hughes writes.

But why is "Guernica" the "last great history-painting" whose meaning is clear to everyone? "Mass media took away the political speech of art," he says. His point is this: an artist needs to be famous to be heard; but if he has the fame, his art becomes a superior kind of stock or share, thus rendering it harmless. Its value is measured by price. "As far as today's politics are concerned most art aspires to the condition of Muzak," he writes. "It provides the background hum for power."

In the book, Hughes takes on everything and everyone and, of course, the decline of art. "You see, over the last hundred years what we've seen is the visual arts shedding their power, having their power of instruction, admonishment, rebuke—their being the primary source of information taken away by other media, notably the photograph. Photographs can move us in that way more than any painting is capable of doing." He thinks the "great crack," as he puts it, came with the death camps of World War II. A photograph of the prisoners at Auschwitz or Dachau showed what could not be sketched or painted with such effect. "After you saw the photographic evidence," comments Hughes, "any painting trying to record such distortions is going to look like low-grade Expressionism."

In Robert Hughes's sixth floor loft in New York—where a dreadful and proud parrot makes noise in one corner and a large shepherd dog is heard but not seen—I eat lunch beneath a Motherwell black-on-white splash. The food is unusually nice, there is no skimping with the chilled white wine, and the lithograph, for no sane reason, brings to my mind a street corner in Beirut where a sixteen-year-old boy holds a machine gun he has used many times. No one else would be reminded of a civil war in Lebanon, and the children's terrible army. This Motherwell will not speak for a cause, an ordeal, a desecration, or an army. It is almost certainly true then, as Mr. Hughes writes, "that the difference between us and the artists of the 1920s is that they thought a work of art with political impact could be made."

"It is certainly our loss that we do not," Mr. Hughes writes, and he is right.

The Shock of the New, pleated into so many epochs, starts as it must, with the Eiffel Tower, and finishes with a chapter called "The End of Modernity," in which he laments "the small ambitions of art . . . its sense of career rather than vocation." The planners of the Paris World's Fair wanted something spectacular, more glittering than the Crystal Palace: "What more brilliant centerpiece for it than a structure that turned its back on the ownership of land . . . that occupied unowned and previously useless space, the sky itself?" he writes. The tower was finished in 1889, "the herald of a millennium, as the nineteenth century made ready to click over into the twentieth." Nearly a million people in 1889 rode to the top of the Eiffel Tower to see the ground, where they had always lived, from that miraculous height. It was a time when Europeans began to think of the machine, he tells us, as "unqualifiably good, strong, stupid and obedient." The vast industrial growth of Europe meant swelling cities, and the machine with "its imperative centralizing of process and product" changed almost everything, even displacing the pastoral images rendered with a final brilliance by Monet and Renoir.

The people in the Eiffel Tower, gawking at the ground below, knew a moment as significant as what we felt, eighty years later, seeing the NASA photograph of the earth from the moon, looking like "a green vulnerable bubble in the dark indifference of space." Distance, space, our own importance, could never be judged the same.

Modernism, as Hughes explains, was an attitude created by a new perception of the world, by a sense that the world was suddenly and continually changing. The years from 1881—the year Picasso was born—until just after the turn of the century saw the invention of the recoil-operated machine gun, the first synthetic fiber, the Parsons steam turbine, the Diesel engine and the Ford car, the cinematograph and the gramophone disc, the X-ray. Marconi invented radio telegraphy, the Lumière brothers developed the movie camera, a Russian made clear the principle of rocket drive, and Freud's study on hysteria was published. "They amounted to the greatest alteration in man's view of the universe since Isaac Newton," Hughes writes; and then he begins to make sense of what happened.

If *The Shock of the New* is about art, then it is also about dogma and doctrine, dissension, dreams, and sexuality, about aggression and the "great inherited themes of Romanticism, the sense of the world as a theatre of despair or religious exaltation." The trouble with reading Robert Hughes, or hearing him, for that matter, is that then you cannot stop quoting him—on Marcel Duchamp, for example, the artist who once suggested that a Rembrandt be used as ironing board: Mr. Hughes looks at Duchamp's most controversial creation, "Large Glass" (or, to call it by its full name, "The Bride Stripped Bare by Her Bachelors, Even"). A machine, a project for an unfinished contraption, "Large Glass" enacts an "allegory of Profane Love" in which "the Bride is condemned always to tease, while the Bachelors' fate is endless masturbation." Writes Hughes: "In one sense, the 'Large Glass' is a glimpse into Hell, a peculiarly modernist Hell of repetition and loneliness. But it

GERMAN EXPRESSIONISM

(Continued from page 150)

of Nazism—may have determined that abstract art in America would emerge as an expressionistic, subjective, and personal style, rather than as a classical, geometric, and formal art like Cubism. During the 'thirties, the School of Paris, which was favored by New York's Museum of Modern Art, came to dominate American modernism. However, by the time the New York School painters came to maturity in the 'forties, their work had a strongly Expressionist quality. Its thick paint, bright often garish color, and angry and aggressive gestures suggest a continuing tie to German Expressionism from the Stieglitz circle to the New York School.

Several of the later German Expressionists, including George Grosz and Max Beckmann, emigrated to America. And Expressionist works were forbidden to be exhibited by Hitler, who called them decadent. Moreover, as long as French taste ruled, French prejudice against their Teutonic neighbors meant that modern German art, which deliberately embraced the crude, the barbaric, and the primitive as antidotes to bourgeois good taste, would be rejected by any audience aspiring to gracious living in the French style.

Today, all that has changed: the vehement, struggling, harsh, and often deliberately crude art of the German Expressionists is the major inspiration for many of the strongest young painters in France, England, Belgium, Holland, and Spain, as well as of Germany's leading young artists, the *nouveaux fauves.*

For America, the influence of German Expressionism, which carried forward the Fauve idea that color and form in nature could be freely distorted by the artist in his search for self-expression, is stronger than it has been since the height of "action painting." Young painters like Luisa Chase, Susan Rothenberg, Gary Stephan, and Julian Schnabel—to mention only a few of the many American artists now working in styles indebted to the German artists who altered reality to express an apocalyptic vision of the world—are looking back at intense images of artists like Nolde, Kirchner, Marc, and Jawlensky. Their interest in the painters who showed at *Der Sturm* gallery in Berlin and in the group known as *Die Brücke* is the latest installment of an ongoing dialogue between American and German artists. In their moments of greatest inspiration, they share a moral and religious consciousness, a conviction that art must have content.

Although Expressionism has been filtered through earlier American interpretations by artists like Hartley and Dove, the original works are also gaining admirers in America. The current comprehensive but highly selective exhibition of German Expressionist paintings at The Solomon R. Guggenheim Museum in New York provides an excellent occasion to view the works that inspired Americans like Marsden Hartley, whose direct, intentionally primitive style was formed during the crucial years he spent in Berlin in 1913-14. The most striking thing about the paintings on view, which draw upon the heritage of the grotesque distortion that characterizes much of German art, is how fresh and spontaneous they still appear—how contemporary the theatrically made-up women and hysterical crowds seem today. The mood of forced gaiety evoked by the brilliant but clashing and dissonant colors, the savage force of the images are frighteningly familiar. Art cycles historically reverse themselves: as the taste for one kind of experience is satiated, other needs demand to be met. In this sense, the art produced in Germany between 1905-20 (the period covered by the exhibition *Expressionism: A German Intuition,* which moves from the Guggenheim to the San Francisco Museum of Modern Art in February), satisfies a growing thirst of today's public and today's artists for meaning and spiritual experiences, for painting strong in content that addresses the heart as well as the eye and the mind. ▽

is also possible to see it as a declaration of freedom. . . . It freed people from the obligation to be grateful to someone else for their pleasures. . . . It was a symbol of revolt against the family and its authority. Its sterile and gratuitous functioning has made it a key image for an *avant-garde* that tended, increasingly, towards narcissism. 'Frigid people really make it,' remarked Andy Warhol, the Dalí of the 'seventies."

After 1914 and the Great War, the new machinery, so admired and trusted, was turned on its inventors and their children. *The Shock of the New* traces the subsequent, inevitable decline of art into the "institutionalized culture of late modernism"—an intriguing voyage.

But who is this fellow telling us so much about this century and its great, shifting, sometimes shattering events?

Robert Hughes was born in Australia, his father a lawyer in the family firm in Sydney, a World War I ace who kept bits of an aircraft in the garage. His English mother was the daughter of a rector. Hughes dabbled in painting though neither his mother nor father cared much for the visual arts (there were few pictures in their large house to nourish him). So he studied architecture and kept on painting.

His mother had once taken him to a museum, the Art Gallery of New South Wales, where he saw, and still remembers, his first painting. It was Sir Edmund Poynter's gigantic canvas, "The Visit of Solomon to the Queen of Sheba." What impressed Hughes was not the painting but the constant crowd of lascars, or East Indian sailors, who came up from the docks to gaze at the painting in the belief the Australians were providing it for them. The Queen of Sheba was one of the sailors' deities, Mr. Hughes says.

"And this always struck me as the model for a successful museum," he adds—a museum which feeds the genuine passions of its public. He does not think that museums should present art as merchandise, and he openly scorns museum directors who want box-office hits. When covering the 1964 World's Fair in New York, Hughes was aghast at the sight of people moving on a conveyor belt around Michelangelo's "Pietà" in the Vatican Pavilion, at seeing the statue inside bullet-proof glass and gussied up "with some black formica crest with a purple penitential drape over it. One was carried past this object which looked as if it had been carved of Ivory soap under the weird blue light . . . . On the way out a blinding thought struck me—this is what museums are going to look like in another ten years. It did, in fact, come true."

Hughes might never have left Australia if one of his literary heroes, another Australian, the writer Alan Moorehead, had not been visiting, and telephoned to suggest they meet. Get out, said Moorehead to Hughes, and the younger man did. He did not go abroad impoverished by any means—a sale of his paintings at an exhibition yielded seven thousand dollars. Hughes went, of course, to London, and speaks cheerfully now of "the laziness, the ineptitude, the pretentiousness with which I conducted myself." He ran through money, he says, in the manner of a man who has inherited a fortune and expects more to come. He published one book on Australian art in 1966 and, in 1969, finished another, *Heaven and Hell in Western Art*—his enormous interest in images of authority and retribution put to use at last. After *Time* magazine reviewed *Heaven and Hell,* an offer came from New York to become the magazine's art critic and, since he was only a free-lancer—poorly paid at that—in London, he took off at once, glad to escape.

The Shock of the New television series was a long time in the works and involved the consent and backing of the Time-Life corporation. Mr. Hughes has said, often enough, that what television, or "the box," is very good at is showing things, which is what the printed page cannot do. And he knows that television about art may distort what we see, but he likes what the medium can do. In *The Shock of the New* what he is saying to us on film is: Go and look for yourself now, what you are seeing is not a substitute for the real thing. ▽

THE FACE

(Continued from page 161)

disease—eczema, dermatitis, skin cancer, acne—hinders and even prevents the skin from carrying out its work efficiently. The second aspect is skin's appearance, particularly of the face. As to whether product formulations actually can maintain and/or improve skin, I believe if *you* feel better using them, you can look better, for it's possible that our 'biological clock' plays a part in skin behavior. The brain is intimately related to skin from the embryo stage, and its function influences the skin's behavior from birth in ways we still don't totally understand."

What kind of products does Dr. Freedberg believe can help skin's appearance? "Those that hydrate and lubricate—more important in January than in July in most American cities because of the dehydrating effects of central heating," he says. "Both should be used on a daily basis together with products that protect. This applies particularly to blonds or the fair-skinned, whose skin tends to deteriorate faster than brunettes' with overexposure to sunlight. All fair/light skin needs more sun protection than Black or Oriental skin with extra pigment supply delivering some natural protection. Women must realize that a moisturizer in no way delivers that protection—unless it includes sunscreen."

Norman Orentreich, M.D., clinical associate professor of dermatology, New York University School of Medicine, further explains: "Many people make the mistake of thinking that a moisturizer gives skin all the protection it needs out of doors. In fact, when you oil (moisturize) the surface of the skin, it becomes more translucent in the same way that ground glass does when you rub oil or water over it; you can see through it more easily. This 'ground glass' effect means that although a moisturizer does trap skin moisture—a useful, necessary protection against dryness—it allows sunlight to penetrate and damage the skin over a period of time unless it contains sunscreen, which today it may well do. Acne-afflicted skin also needs protection—but doesn't need the moisturizer, so you should use a sunscreen or block (depending on skin sensitivity) without moisturizer—beneath makeup or without makeup."

As for the skin's sebum (oil), Dr. Freedberg says, "Its production rate varies enormously. We do not know what might be termed 'normal' or 'abnormal.' Skin may be described as abnormally oily either from an appearance point of view or if the oil aggravates an acne condition. How your skin reacts to your own sebum supply *(Continued on page 192)*

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THE FACE

(Continued from page 191)

depends on who you are, how you live your life, and even where you live it. Oil can be an attractive characteristic of Black skin, for instance, adding shine and a look of vitality."

THE FACE: A REGIONAL BREAKDOWN

Here, a "map" to guide you to your skin's regional needs . . .

The scalp is more acidic than facial skin and has a heavier concentration of oil glands.

The forehead is the second oiliest area, *the nose* third, and *the chin* ends this "T-zone" of oiliness. Because sebum secretion on the chin can be high, and because women tend to cup chin in hands, Dr. Kligman notes, this area is prone to "unnecessary" breakouts. Try to break the chin holding/touching habit.

The T-zone may need a "degreaser"; but the nasolabial area, where nostrils open onto upper lip and cheeks, is, says Dr. Kligman, "the most sensitive area of the facial skin, easily chafed—broken, for example, by the friction it receives from blowing your nose"—more apt to need careful lubrication.

Cheeks are less oily; eye-area skin still less so. As Dr. Kligman points out, there is little subcutaneous fat and muscle around the eye hollows in the skull bones, so skin here has little support, tends to stretch/wrinkle easily, requires the gentlest handling. Reserve the ring (weakest) finger of the hand to apply eye creams; pat, never rub. Concealers help cover dark under-eye circles often caused by extra pigmentation, accentuated because skin lies in shadow over bone hollows. Insomnia can worsen circles, as face muscles "relax" with fatigue, and eye "hollows" appear deeper.

The lips are extremely sensitive as a result of their rich nerve supply and easily become "dry" because of a lack of sebaceous glands, so need extra lubrication, especially in winter.

THE FACE NEWS: GOOD!

The good news is that there's a whole new world opening up of products especially designed to cope with skin needs, practically inch by inch. Major cosmetics companies—in conjunction with top dermatologists—are involved in breakthrough research projects to match specific products to specific needs. The Japan-based company Shiseido, for example, has developed for the first time a skin-care line specifically for American women. Called the Facial Skincare system, it employs a new technique that highly emulsifies the products, balancing oils, humectants, and moisture from many natural ingredients similar to those found in the lipid film of the human skin. Shiseido feels that skin can be "retrained" to work harder more easily when sophisticated technology employs natural ingredients with which the skin is familiar.

Prescriptives, the most recent division of Estée Lauder, is dedicated to skin improvement through both treatment and color products, attempting as far as possible to treat every skin individually through an in-depth diagnosis called a "Skinprint." This assesses your skin's requirements in four areas: cleansing, problem solving, protecting, and energizing; all products are formulated to work together to enhance the efficiency of each.

It is the "energizing" part of the program—the Daily Dose—that Prescriptives believes goes further than other skin aids. The Daily Dose is packaged in individual ampules containing, among other ingredients, hyaluronic acid and chondroitin sulfate, both of which help make up the "sea" of fluid which surrounds skin's principal support, collagen, and helps boost an oxygen-enriched environment in which new skin cells develop. With time and chronic sun exposure, these and other essential skin constituents can become depleted, leading to a loss of elasticity which is reflected on the skin's surface in the form of lines and wrinkles. The Prescriptives analyst evaluates these "linear" patterns, then prescribes the correct Daily Dose—to encourage young cells to surface in a more consistent way, promoting a more elastic, younger-looking skin.

Ampules, a popular method of packaging treatment products in Europe and Japan, are now receiving acceptance from the American consumer for one practical reason above all others: the ampule gives a "measured" amount and prevents you from falling into the trap of "if a little is good, more must be better." Two European lines, Lancaster and Stendhal, have introduced to the U.S. "intensive" treatments in ampule form for tired, dull skin.

Lancaster's Suractif Ampoules and an accompanying Concentrate deliver a two-phase, twenty-four-night "rescue" treatment. The first night the ampule is used on scrupulously clean skin, followed by the Concentrate; the next night the Concentrate is used alone. You alternate this way for the twenty-four nights.

Ampules have been an important part of Stendhal's treatment business in Europe for thirty years, sealing "active" ingredients in glass to ensure absolute freshness. Now their Recette Merveilleuse treatments are here in ampule form, to be used over three weeks. Weekends are "rest" periods, when a Recette Merveilleuse Crème is used instead. ▽

POSTURE

(Continued from page 159)

daily diet. The adult woman needs between 500 and 700 mg; the breastfeeding mother, 2000. Every dairy-product portion—a glass of milk, a container of yogurt—has approximately 250 milligram of calcium. But since many women are concerned about weight gain, high-requirement women are often calcium-deficient. (Men also lose bone but, since they start with more, they seldom reach the fracture index; nor is it usually a problem for Black women, who start with even more bone mass than white men.) Dairy products and green vegetables are good calcium sources—but even they can be sabotaged. Calcium absorption is diminished if they're eaten with foods containing phosphates, like meat and soda pop; i.e., the typical American fast-food diet.

Dr. Lane feels that calcium supplements are helpful for certain high-risk individuals. "An at-risk individual would be a young woman who is fair or red-headed, has a Northwest-European background, wears a size eight or smaller dress, bruises easily, is double-jointed, whose parents lived for a long time, whose mother had osteoporosis. Or a young woman who has bad teeth. The main contraindication would be kidney stones or kidney disease; if your doctor clears you on that score, you can supplement your diet. Calcium supplements are available over the counter in pharmacies. Just don't wash them down with cola!"

POSTURE AND MIND

Does a change in posture mean a change in outlook and attitude? In *The Body Language of Sex, Power & Aggression* (M. Evans and Co., Inc.), author Julius Fast says, "There is a feedback factor between a person's body and self-esteem. If we feel aggressive and strong, we walk with assurance and stand tall. If we are overwhelmed by life, our posture reflects that, too. But very often, by changing our posture, we can change our inner feelings." (Dr. Waller adds, "A youngster who slouches is not necessarily slouching because she's depressed or doesn't want to stand straight, but because her muscles are out of balance with her growth. If bones grow faster than muscle, they put stress on the pelvis and the back has to compensate. Telling her to stand straight won't help. Giving her stretching exercises will.")

Where does the "stand up straight" ideal come from? Lawrence E. Morehouse, Ph.D., and Leonard Gross, in *Total Fitness in 30 Minutes a Week* (Pocket Books), illuminate: "Calisthenics originated in Sweden during the nineteenth century. Swedish landowners found the sight of their stooped and sagging peasants offensive; they . . . wanted the peasants to bear themselves like soldiers . . . The straight, flat back esteemed by the military is a painful back. The best position for the shoulders is hanging loose to the sides, not braced."

John D. Lemperle, adaptive physical education officer in charge of posture at the U.S. Military Academy at West Point, agrees. "The 'brace' was discontinued twelve years ago. It caused shoulder muscles to atrophy; it pinched nerves. Present 'attention' is good basic plumb-line posture, head up, not back." So "good" posture can change with the times.

Says Leonard Saxe, Ph.D., assistant professor of psychology at Boston University, who has done extensive research on the subject of physical attractiveness, "The norms for physical attractiveness can change fairly rapidly. In the 'sixties, it was probably anathema to stand up straight. Slouching and informality were in; a straight back probably meant 'giving in to authority.' To the psychologist, the important thing is not the particular postures that are related to what is 'desirable' or 'undesirable,' but the fact that people agree something is important and use it as a part of their basis for judging other people. Attractiveness has a lot to do with others' evaluations, and that may have a lot to do with what happens in terms of our social interaction and career success."

As for whether or not "attractive" posture will give you an edge, Dr. Saxe says, "It may not be the specific postural change that's important but the fact that you've set yourself a goal and accomplished that goal. And it may be helpful to your self-image that other people notice the change and react positively to it."

A woman's stance can determine everything from backaches to sex appeal. If attractiveness really is a self-fulfilling prophecy of social and job achievement, it pays to make yourself look as good as you can. There's no question but that part of today's image of the desirable is the lively, healthy, upright body. (Just think for a minute whom *you* respond to positively.) Try on better posture in front of a mirror. See yourself differently—and hold onto that image of a straighter, stronger, more energetic woman. *That's* the body—and self-image—that good posture will help you to have. As Dr. Lane encourages, "Women should be as active and physically aware as possible. You'll do much better." ▽

(Continued from page 165)

of eating well. As the traditional food shoppers and food preparers of America, we have assumed nutritional responsibility not only for ourselves but, most often, for our husbands and children as well.

We also may have more problems than men do with eating and overweight. Between our smaller size and need for fewer calories, our pregnancies, our higher percentage of body fat, our ingrained images of women and beauty, we seem destined for the reality of—or at least fear of—overweight. According to Henry A. Jordan, M.D., director of the Institute for Behavioral Education and clinical associate professor of psychiatry at the University of Pennsylvania School of Medicine, about 90 percent of the weight-control programs in America are used by women. But it's not just feminine obsession. Reports George A. Bray, M.D., professor of medicine at the University of California school of medicine at Los Angeles, "While estimates vary, the numbers indicate that at least 16.3 million American women and 8.5 million American men are significantly overweight." "Significantly," in this instance, is defined as 20 percent or more above desirable weight.

At a time when overweight is called the American disease, we're starting to redefine women's nutritional roles. We may not remain the only family members shopping and cooking. As working women with less time and more money than we've had before, we're moving in large numbers from the kitchen to restaurants and fast foods (fast foods, on a national average, of nine times a month). Traditionally, the executive male, as he rises in the workplace, gains weight. Are women to follow this lead?

GOOD FOODS, BAD FOODS

We're concerned. We decide what foods are good for us, what foods are bad, and we eliminate all that's "bad."

"That's a typical dieting mentality," says Dr. Jordan. "We get caught up on the two- or three-week diet, and it becomes an issue of perfectionism. We're either totally on the diet or we're off, and there can be no deviation. As a psychiatrist, I can see that's an insane way to behave. None of us can be that perfect.

"I don't think there are good foods and bad foods; there *are* less nutritious foods. But because a food is less nutritious doesn't mean that you should never have it. You may have to have it in smaller amounts and less frequently. But to say that you're never going to have a chocolate bar or a cheeseburger again is setting yourself up for failure."

"You have to consider a food in an integrated program," says Judith Stern. "Take a hamburger: It can be high in calories, fat, and sodium. It has no vitamin C. And so people say, 'Don't eat hamburgers. They are terrible.' But a hamburger is a good source of protein; it gives good amounts of vitamin B-12, riboflavin, and niacin. If you put it in a diet reasonably low in fat, moderate in sodium, high in fiber, that hamburger isn't so terrible.

"Fresh fruits and vegetables are wonderful in a balanced diet. But it's also possible to overload with them.

"Good nutrition seems to us a very personal thing. How can we get it from something that is manufactured impersonally? People feel because they cook a food at home or grow it in their backyard, it gives better nutrition. In a lot of cases, that's not true. Frozen vegetables can give better nutrition than 'fresh' ones that have been hanging around in the store too long or tossed in your refrigerator bin for two weeks. I use fresh fruits and vegetables more than I do processed foods. But it depends on the season, and it depends on the alternatives. It's a matter of common sense."

FOOD MYTHS: THE GUILTS

For many reasons, food means guilt. We want to eat better; and, as a result, we focus on what we do "wrong." We're sure we eat abnormally; we binge; we eat as a result of exterior stress or personal mood. At a restaurant, we chastely order the dieter's special. "It turns out," says Dr. Jordan, "that a hamburger, cottage cheese, and peach halves add up to more than 500 calories, and we've ordered them because of a name."

Do you have abnormal eating patterns? Can you get around them?

"Two pieces of chocolate cake is not a binge," says Dr. Jordan. "The true binge, as A.J. Stunkard defined it, is pretty rare; and it's the consumption of two, three, or four meals in a row, the eating of foods that aren't necessarily considered food items: jars of mayonnaise, raw sugar, anything and everything, until the person feels ill or goes to sleep. What most of us call a binge is the loss of control in the face of a favorite food. One evening, we eat a box of cookies; we don't stop at one piece of cake. That kind of binge is set up by depriving ourselves. We'd be much better off if, during a week, we planned to have that favorite food of ours. But in a controlled amount."

"Face it; food is a very pleasant subject"

And the candy you grab in late afternoon?

"Four o'clock slump," says Dr. Jordan, "may be a very real thing. There are definite energy peaks and valleys throughout the day. Often, though, people are using food as a marker, as a way of killing time. A better solution would be to take a break. Put your head on your desk for five minutes; pace the hall.

"Many of us use food as a transition, a way of easing into another part of our day. When you come home at night, rather than snacking, learn to plug in a new behavior. Take a nap. Change clothes, take a bath, take a walk. Make love at 6:00 instead of at midnight."

And when we eat for solace?

"Each of us has his own comfort food that we may eat when we're tired or depressed. If you use it once or twice a week, if this accounts for a tiny percentage of your caloric intake for the week, why change? If the food brings anxiety down, that's worth a good deal. It's much better than living on Valium or drinking."

EAT LESS, ENJOY IT MORE

"I have a strong hunch," says Dr. Jordan, "that our bodies were programmed, half a million years ago, so eating had to be pleasurable—or we wouldn't have survived. Today, we sometimes try to tell ourselves that food shouldn't be pleasurable. And yet it so obviously is. The real problem in America is that we don't pay attention to food. We plug food into social celebrations, but we've stopped making everyday eating events occasions."

"Recent studies," says Dr. Rivlin, "show that only one family in America out of five has breakfast together. Breakfast has become the vanishing meal. And yet one of the things that's characteristic of obese patients is that they generally have nothing for breakfast. They have a light lunch, a small afternoon snack, and then the calories build logarithmically. They may consume 50 to 70 percent of their calories after dinner. We don't know whether this eating pattern is a cause or an effect of obesity."

Time is key to how we eat. "There's a great time constraint today," says Dr. Jordan, "that forces people not to take leisure time. Often, it winds up that the only decent thing a person does for herself in the course of a day is to eat.

"Somehow, eating has become regarded as soft time, time in our day that we can cut back on. A woman who says she doesn't have ten minutes to eat lunch is in a pretty sorrowful situation. Is time so valuable that she can't put the papers aside, turn off the telephone?"

One clue to success in weight loss Dr. Jordan has observed among his patients is simply their rate of eating; and it breaks off at about twenty calories a minute. Those who eat at that rate or more slowly have a much better chance of losing weight than those who eat more quickly. In his new book, *The Doctor's Calories-Plus Diet* (Contemporary Books), he rates food choices on how much they slow you down: the more time food needs for preparation and for eating, the greater attention it requires, the better. "We've always said to people, 'Look, you've got to stop mindless eating.' Some foods force you to do it." Steamed mussels are less likely to be overconsumed than pretzels.

HOW YOU EAT, NOT HOW YOU DIET

"Obesity," says Dr. Rivlin, "has been called the last incurable disease." The dismal truth is that 95 percent of all pounds lost by dieters are regained, and the mathematics of weight loss are pretty chilling. At 3500 calories a pound of body fat, that's five hundred fewer calories a day for a week. "If you reduce caloric consumption by one thousand calories a day, that's quite restrictive," says Dr. Rivlin. "And that only results in a loss of two pounds a week. Regardless of what diet claims you may hear, it's nearly impossible to reduce your energy intake to lose ten pounds of body fat in a week. When people do lose ten pounds in one week on a fad diet, much of the weight lost consists of body fluids, not fat. These fluids are rapidly replaced when the diet is discontinued."

Weight loss is slow; and externally imposed restrictions—set diets—don't work for most of us. The better answer?

"The best shot one can take at weight control," says Dr. Jordan, "is to be concerned with your own eating behavior, with physical activity, and with learning to make trade-offs in calories. The best tool we have is a good brain."

EATING WELL

"There have been changes in the American diet over a period of years," says Dr. Rivlin. "At the turn of the century, our diet was approximately 56 percent carbohydrate, 12 percent protein, and 32 percent fat. Now we're eating considerably less carbohydrate, about

"my body's best buddy!"

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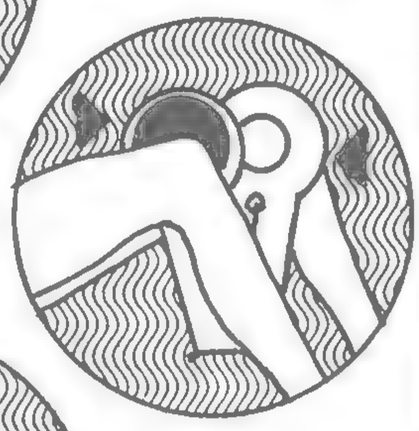

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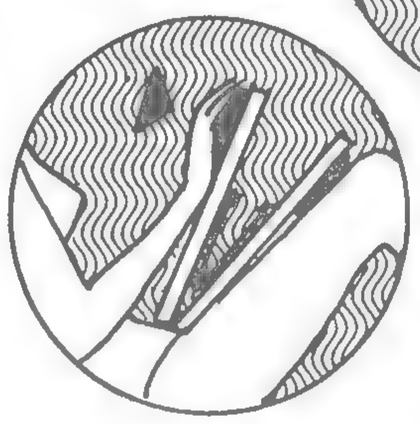

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NUTRITION

(Continued from page 193)

the same amount of protein but twice as much fat. Many physicians and scientists now feel that our diet should be more like the one at the turn of the century.

"In the last analysis, I believe we're best off if we eat a variety of foods; try to maintain ideal weight; avoid excessive alcohol, excessive salt, and sugar in certain forms; increase our intake of fiber; consume less saturated fat and substitute some polyunsaturated fat where we can in our diet. It has not been entirely proven that cholesterol causes heart disease, but the evidence in my view is compelling. What's more difficult to prove is whether a substantial lowering of serum cholesterol will prevent heart disease in all cases.

"What I think is a reasonable view is that if there is a family history of heart disease, if a patient has certain risks she's trying to lower, if she has a higher cholesterol level than is considered proper for her age and sex, it's a good idea to try to reduce cholesterol.

"There is also some evidence that a high-fat diet is a factor relating to breast cancer and cancer of the colon. Some reduction in total fat may be useful in cancer prevention, also."

"We've got to change focus," says Dr. Jordan, "away from short-term solutions and the belief that if we diet, we'll get it over with and live happily ever after. Eating well is a life-long endeavor; and food is a very pleasant subject. To go through life constantly fighting it rather than making it an ally is ridiculous." ▽

SEX

(Continued from page 179)

knows that fantasy-making part of yourself."

STRESS OF TRAVEL

"There are situations where women are asked to travel with male colleagues. In the past, this would have been unheard of. We used to take it for granted that the wife stayed home and the husband traveled, and what he did out there just wasn't talked about—if she were smart, the wife wouldn't raise any questions.

"How is the wife who travels going to handle the anxious and angry man at home, who, even before anything happens, feels threatened because he knows what *he* might do if *he* were traveling? This new situation takes a lot more trust in oneself and in your partner, since the codes are not so clear any more. We have to be much clearer about what fidelity means to us, how important it is to us, and where we put the limits. So, even though we accept the new norm of women's traveling, let's not underestimate the anxiety that this can arouse, and realize that we must learn to deal with it. For instance, the traveler can offer reassurance to the one at home by staying in contact over the phone, letting the other one know what the experience is like, who else is there—and by celebrating being back together again." New stresses, shifting attitudes—where do they leave us? I keep coming back to Dr. Vahanian's term "mutuality." It is an optimistic concept; and, if we can utilize these current upheavals in our lives so that they lead us to this new way of loving, perhaps we shall enjoy the pleasure and comfort of sex more fully than we have been able to ever before. ▽

MARRIAGE

(Continued from page 181)

Silly, perhaps, these small moments. But so vivid in my mind even now.

There was something more profound—the sense of the future. One day I felt free not being married. The next day, I was thinking about Kris Kristofferson's words, "Freedom's just another word for nothin' left to lose." *

We always bought things separately so that if we broke up we could say, "That's mine and this is yours," and there would be no hassle. We didn't own a toothpick together.

One day we were looking at a painting and I said automatically, as we always did, "I'd like to buy it so that if we break up I can have it."

The words didn't sound right. I didn't like saying "If we break up." I didn't like predicating every move of the relationship on the possibility of separation. How could anything ever work if you kept thinking in terms of its not working? Now, where I felt free before, I felt insecure. I didn't want to fight or argue because if I got mad enough I could just leave. Or he could. That put such restrictions on communication.

I didn't particularly like the way my mind was working. It made me nervous. Finally it hit me: I wanted to get married. I realized it one day when I was talking to a close friend who was deliberating the question, having been asked by the man she was living with. "Why should I get married?" she asked me. "Because there's no reason not to," I told her.

Always before when asked, I had said I didn't want to get married because there was no reason to. Now there was no reason not to. It was as simple as that.

That still left me the humiliating task of broaching the subject to Ben. After a lot of agonizing and practicing the words in the mirror, I got up my courage and just said it. "I want to get married."

He looked as if he'd been shot, betrayed, conned. "But, but, but. . . .you're the one who doesn't believe in marriage," he said.

He needed some time to reassess the situation. After all, he had lived with the liberated woman for five years, never dreaming she would ever consider matrimony.

We got married a week later.

Am I glad? The answer is yes. The question is why?

It is hard to explain but let me try.

Marriage is definition. It defines who and what you are together. Not separately—you already know that. It puts a frame around the relationship. I have a photograph that was taken at our wedding reception in our house. During the evening, in the midst of the festivities, Ben and I accidentally met at the end of the room where no one was sitting. We stood for a moment in the candlelight in front of a vase of roses. He put his arm around me and we looked at each other. The photographer we had hired caught that private moment. It is my favorite picture. We got a beautiful gold picture frame for a wedding present, and I put that picture in it. To me that picture defines what it is that we are together, what the vows we exchanged meant.

It now seems unnatural in the order of things not to have a definition. I feel there should be beginnings and endings. That people should know where they are. There is something soul-satisfying to me as I sit here on my second anniversary writing this and knowing we've been married for two years exactly.

There is a sense of freedom now in the marriage that there wasn't before. Living together took up so much emotional energy. One was always thinking about if and when it would end. Now I feel liberated to expend my emotional energy on other things, like loving completely, not holding back something in order to protect myself—just in case. It is so relaxing to be married. And there was a definite sigh of relief in the community. Marriage is a lot easier on society than living together is. Not that that was an issue with me. Just that I understand it.

The week after I got married, when I walked back into the office, a young woman stopped me at the elevator. She said she had been living with her boyfriend for two years, and did I think that she should get married too? I had to laugh. I didn't know what to tell her. I wanted to say yes, yes, yes because I was so happy with my own decision. But then I remembered from long long ago in college when I was thinking about marrying someone I didn't love. I asked my best friend how you could tell if you were in love. She told me that if I were in love I wouldn't need to ask that question.

So I told this young woman that she shouldn't get married because she had to ask the question.

Since that time, in the last two years, there has been a rash of marriages. Marriage appears to have become fashionable where once living together was chic. People are suddenly plunging toward the altar at an amazing rate—people who were once individualists, who would never conform to the rules because they were the rules. They are, naturally, my friends. Hodding Carter and Patt Derian, Jim Wooten and Patience O'Connor, David Halberstam and Jean Butler, Jerry Rafshoon and Eden Donohue, Jim Hoagland and Elizabeth Becker, Garry Trudeau and Jane Pauley, Al Hunt and Judy Woodruff, Sam Brown and Allison Teal, to name just a few. Most of these couples had lived together for a while before they married. Many had been married before.

I have talked to them about why they decided to get married. Some wanted children. Most simply felt better about being married than living together. They wanted to make a lasting commitment in a world where everything else seemed less and less certain each day. But I think the best answer came from my friend Nora Ephron, who, though having separated last year, is amused to find herself still optimistic about the institution of marriage itself.

"I just like being married," she said.

Me too. ▽

"Finally, it hit me: I wanted to get married . . . there was no reason not to"

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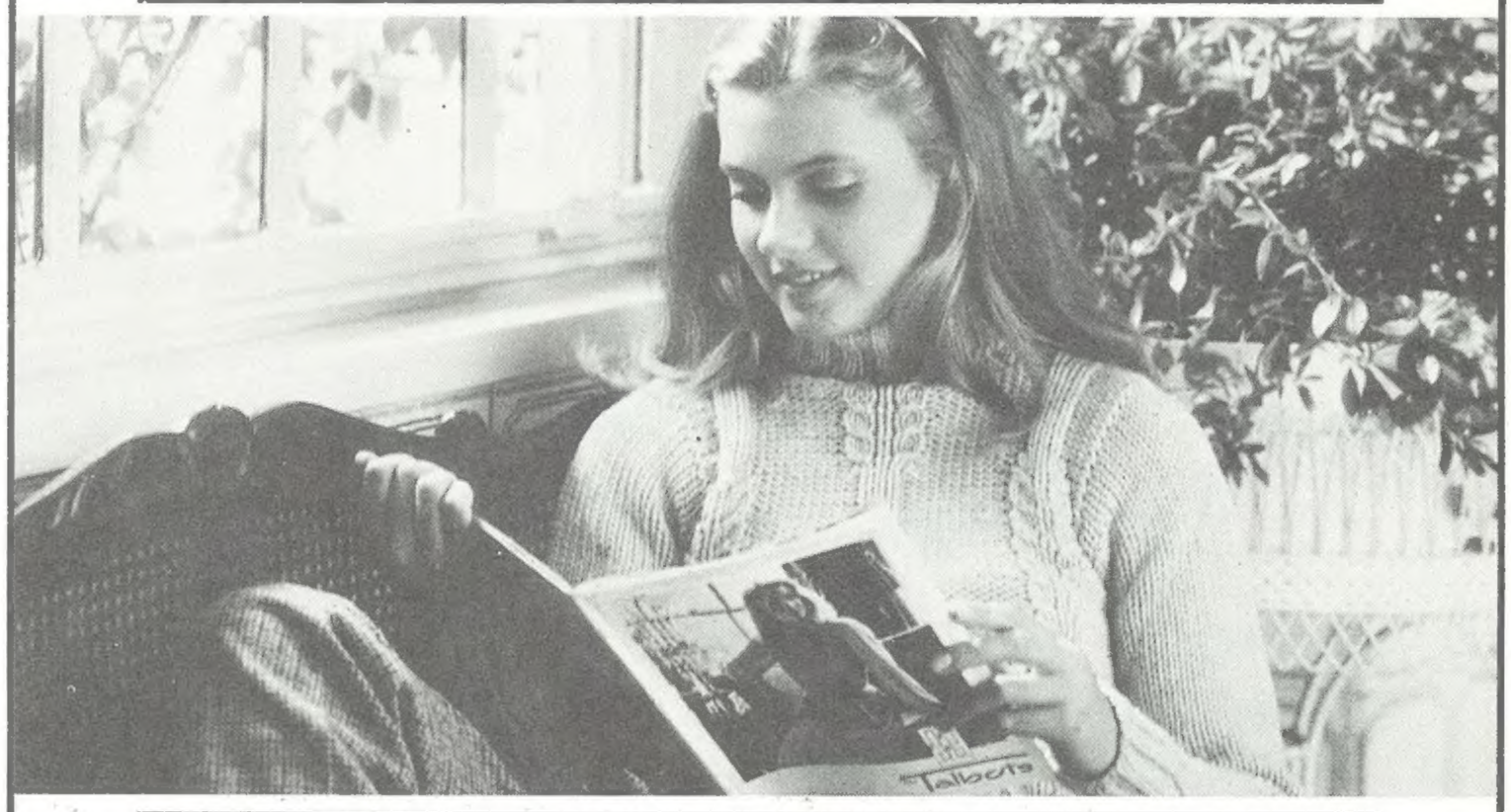

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THE BODY

(Continued from page 164)

are thin-skinned and delicate with a minimum of sebaceous glands, a combination that necessitates the "tenderest" of care.

The abdomen skin is relatively thick, and should remain smooth if the muscles that form abdominal walls are exercised. Stretch marks are a result of rapid weight gain, usually that of pregnancy, and improve with weight loss.

The legs—smoother, shapelier than men's because of an extra layer of subcutaneous fat—can become dry because of a lack of sebaceous glands, and rough because of the skin's tendency to entrap fine hairs. A good abrasive followed by a moisturizer is effective here and on upper arms.

The feet are thin-skinned on top with very few sebaceous glands; thick-skinned, with many sweat glands on the soles. As Dr. Mausner says, "When you stop to think about it, the body is astute in aiding its most vulnerable areas . . . skin is thicker where it receives the most wear and tear."—S.L.

FASHION INFORMATION

Page 62: *Cover details:* Celia Sebiri earrings at Henri Bendel. M&J Savitt necklace to order at Bloomingdale's Cul-de-Sac. **Pages 102-103:** Perry Ellis strapless camisole. Terrafirma earrings. Bergdorf Goodman. Bracelets, Bonwillum Designs. Bergdorf Goodman; The Front Room, New Orleans; Nordstrom. **Pages 104-105:** *Left:* Sunglasses, Ray-Ban by Bausch & Lomb. Outer Vision Ltd, NYC. Bracelet, F.B. Durland at Kruger Gallery, NYC. Danskin panty stockings. Shoes, Andrea Pfister. Lord & Taylor; Lina Lee, Beverly Hills. Bag, Bottega Veneta, NYC and Beverly Hills. . . . *Right:* Glasses, Sanford Hutton for Colors in Optics Ltd. Bloomingdale's; Neiman-Marcus. Desk calendar, Bottega Veneta, NYC and Beverly Hills. **Page 106-107:** Raven by Karen Sebiri earrings. Saks Fifth Avenue, NYC; Lina Lee, Beverly Hills. Bagheera Bag. Bloomingdale's. Geoffrey Beene for Bonnie Doon tights. Andrea Pfister shoes. Lord & Taylor; Lina Lee, Beverly Hills. **Pages 108-109:** Glasses, Revue Optics. 10/10 Optics, NYC. M&J Savitt necklace and bracelet at Bloomingdale's Cul-de-Sac. **Page 110:** Calvin Klein wool gabardine jacket. Blouse and pants also available at B. Forman; Montaldo's. Belt, Calvin Klein. Bracelets, Harry Neufeld. Tambaran Gallery, NYC. Christian Dior Legwear at fine stores nationwide. Shoes, Geoffrey Beene for Andrew Geller. **Page 111:** Earrings, Raven by Karen Sebiri. Saks Fifth Avenue, NYC; Lina Lee, Beverly Hills. Bracelet by Bonwillum Designs. Coach Leatherware belt. Shoulderbag, Bottega Veneta, NYC and Beverly Hills. Sunglasses, Ray-Ban by Bausch & Lomb. "Reading" glasses by Revue Optics. 10/10 Optics, NYC. Pen, see information page 114. **Page 112:** Silk organza by Abraham. Steve Hall earrings. Glasses, Lunettes by Robert La Roche. 10/10 Optics, NYC. Pen, see information page 114. Panty stockings, Christian Dior Legwear. Available at fine stores. **Page 113:** Geoffrey Beene at I. Magnin, Los Angeles. Silk jacquard by Gandini. Ted Muehling earrings. Bergdorf Goodman. Bangles, see information pages 102-3. Hanes Hosiery. Andrea Pfister sandals. Lord & Taylor; Lina Lee, Beverly Hills. **Pages 114-115:** Marieluisa Stern for Stigi earrings. Henri Bendel. Bracelet, Andrew Hatfield at Kruger Gallery, NYC. Red Sheaffer pen. Airline Stationery, NYC. Black Sheaffer pen. Sam Flax, NYC. Burlington Hosiery at fine department and specialty stores. Andrea Pfister sandals. Lord & Taylor; Lina Lee, Beverly Hills. **Pages 116-117:** Earrings, Yves Saint Laurent. Shoes, Yves Saint Laurent. . . . *Right:* Earrings, Robert Lee Morris at Artwear, NYC. Shoes, Walter Steiger. **Page 118:** Dress fabric, acetate/viscose satin crêpe. Earrings by Poiray, Paris. Shoes, Yves Saint Laurent. See information page 119. **Page 119:** Jacket, blouse, and pants also at Halle's. Earrings and shoes, Yves Saint Laurent. Shoes available at Saks Fifth Avenue, NYC. **Page 120:** Shoes, Walter Steiger. **Page 121:** Jewelry by Poiray, Paris. Shoes, Maud Frizon. Maud Frizon, NYC; Mr. Jay, Millburn NJ. **Page 122:** *Left:* Shoes by Yves Saint Laurent. Saks Fifth Avenue, NYC. . . . *Right:* Jewelry by Fabrice, Paris. Shoes, Christian Dior. **Page 123:** Jacket and skirt fabric, Gandini. Blouse fabric, Rainbow. Turnout also at Lou Lattimore. Earrings by Fabrice, Paris. Shoes, Emanuel Ungaro. **Pages 124-125:** Earrings, necklace, and bracelet by Fabrice, Paris. Rings by Poiray, Paris. . . *Above right:* Jewelry and shoes by Yves Saint Laurent. Shoes available at Saks Fifth Avenue, NYC. . . . *Below right:* Ungaro dress also at Lou Lattimore; Bonwit Teller, Chicago. Fabric, Gandini. Earrings by Fabrice, Paris. Shoes, Emanuel Ungaro. **Page 126:** *Left:* Shoes, Walter Steiger. . . . *Right:* Jewelry by Fabrice, Paris. Shoes, Yves Saint Laurent. **Page 127:** Valentino linen sleeveless blouse underneath blouson, about $255. Stores on page 127. All accessories by Valentino. **Pages 136-137:** Accessories and shoes, Giorgio Armani. **Page 138:** Silk crêpe by Abraham. Silk lace by Gandini. Silk satin by Taroni. **Page 139:** *Left:* Alpaca/wool/acrylic viscose pullover. Wool gabardine shorts. *Right:* Wool/viscose/acrylic pullover. Wool gabardine shorts. **Page 166:** Cotton sweater and jogging pants. Madcaps hat. M&J Savitt earrings, Bloomingdale's Cul-de-Sac. Bracelets, Victor Carranza. Bloomingale's. Geoffrey Beene sandals. **Page 168:** Steve Vaubel earrings. Artwear, NYC. **Page 169:** *Inset:* M&J Savitt earrings. Bloomingdale's Cul-de-Sac. . . . *Right:* Halston Originals white fibranne jacket (not shown) and pants, about $470. Halston Boutique, NYC. Rafael Sanchez earrings and wooden bag. Earrings at Bergdorf Goodman; Jere Scott Ltd. at Stanley Korshak. Bag at Saks Fifth Avenue; Claire Pearone. **Page 170:** *Above:* Wool gabardine pants, about $200. Saks Fifth Avenue; Saks-Jandel; I. Magnin. Necklace, Jacques Carcanagues, NYC. Terrafirma belt. Bag, Bottega Veneta, NYC and Beverly Hills. . . . *Inset below:* Ellen Designs for Robert Originals necklace. Lord & Taylor; Charles Sumner; Robinson's, California. **Page 171:** Cotton pants, about $52. Bloomingdale's; Marshall Field's; Dayton's; I. Magnin. Chinese workman's cap. Bloomingdale's. M&J Savitt necklace. Bloomingdale's Cul-de-Sac; HWR Jewelry, Aspen CO. Bag, La Bagagerie, NYC and Beverly Hills. **Page 172:** *Above:* Cotton terry jogging pants. Earrings, Rafael Sanchez. Bergdorf Goodman; Jere Scott Ltd. at Stanley Korshak; Sakowitz. Alex & Lee one-of-a-kind bracelet. Bloomingdale's Cul-de-Sac; Hattie; Obiko, San Francisco. . . . *Inset:* Earrings, Ken Begun. **Page 173:** *Above:* Bracelet, Harry Neufeld. Valentina, Milwaukee. Belt, Cara Croninger at Artwear, NYC; Snooty Hooty, Atlanta; The Front Room, New Orleans. . . . *Inset:* Cara Croninger belt, see stores above. Bracelets, Harry Neufeld. **Page 174:** *Above:* Earrings, Shashi. Bracelet on model's left arm, Kenneth Jay Lane. Bracelet on model's right arm, Cathy and Marsha for Catherine Stein. Bag, Ruza for Elegant. Barney's, NYC; Burnett's, Richmond VA. *Inset left:* Necklace, Ellen Designs for Robert Originals. Bergdorf Goodman. **Page 175:** Sunglasses, Ray-Ban by Bausch & Lomb. Available at fine department stores and sporting good stores. Earrings, Victor Carranza. Bracelet, Harry Neufeld. Pieces of Tyme, Bala Cynwyd PA. **Page 182:** Bloomingdale's; Strawbridge & Clothier, Philadelphia; Marshall Field's; I. Magnin. Martinez Creations earrings. Macy's, Herald Square. Bracelet, Art Asia, NYC. **Page 183:** Lambswool/angora/nylon sweater. Both pieces available in all fine specialty stores. Ted Muehling earrings. Bergdorf Goodman. Vivione bracelet. Macondo, NYC. **Pages 184-185: 1.** Macy's Herald Square; J.P. Allen, Atlanta; Lou Lattimore; Foley's, Houston; Nordstrom. Earrings, Carol Motty of Two-Ten Designs. Cara Croninger bracelets. Artwear, NYC; Wilkes Bashford, San Francisco. . . . **2.** At fine department stores. Earrings, F.B. Durland. . . . **3.** Bloomingdale's, NYC; B. Forman; Cameo Stores, Philadelphia; Princess Fashions, Miami; Carri Wicket, Balboa Island CA; I. Magnin, San Francisco. Van Allen bangle. . . . **4.** Saks Fifth Avenue, NYC and Costa Mesa, Bal Harbour; Marshall Field's; Neiman-Marcus; Nordstrom; Liberty House of Hawaii. Earrings, Ted Muehling. Artwear, NYC. . . . **5.** Macy's Herald Square; Shillito's; Joske's, Texas. . . . **6.** Bergdorf Goodman; Garfinckel's; Sara Fredericks, Palm Beach; I. Magnin, Los Angeles. Esther Gallant earrings. Bracelet, Raven by Karen Sebiri. Saks Fifth Avenue. . . . **7.** Lord & Taylor; Stix, Baer & Fuller; I. Magnin. Bracelets, Jacques Carcanagues, NYC. **Page 186:** *Above:* Bloomingdale's; Gidding-Jenny; Stanley Korshak; Lou Lattimore; Rittmaster, Carmel CA. Belt, La Bagagerie, NYC and Beverly Hills. . . . *Below left:* Silk crêpe de Chine T-shirt. Silk linen shorts. Lord & Taylor; Higbee's; I. Magnin. Belt, Great New York Belt Co. Rafael Sanchez bracelet. Agora, NYC. . . . *Center:* Marshall Field's; Goldwaters; Frederick & Nelson, Seattle. . . . *Right:* Late January at Courrèges Boutiques, NYC, Beverly Hills, Scottsdale, Houston and Bal Harbour. Vittorio Ricci by Stéphane Kélian shoes. **Page 187:** *Above:* Saks Fifth Avenue, NYC; I. Magnin. . . . *Above right:* Rizik Brothers, Washington DC; Balliet's; Julian Gold, San Antonio TX; Sax of Palm Springs, Palm Springs CA; Amelia Gray, Beverly Hills. Shoes, Capezio Ballet Makers available at Capezio Dance/Theatre Shops nationwide. . . . *Below:* The Parisian, Birmingham AL. Kristin Moore earrings. Bracelets, cuff to elbow: Magda K; Kai-Yin Lo; Two Winds U.S.A. Belt, La Bagagerie, NYC and Beverly Hills.

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